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(*Continued on page 23*)

MUSICAL COURIER

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Metropolitan Announces 8 Novelties; 6 Europeans, 4 Americans Engaged; Walter and Montemezzi to Conduct

Additions to Repertory Include Alceste, Fidelio, Don Giovanni, Masked Ball, Fille du Regiment, Don Pasquale, Bartered Bride and Trovatore

Bruno Walter and Italo Montemezzi will be guest conductors at the Metropolitan Opera this season, it was announced by General Manager Edward Johnson on Oct. 9 at his annual press conference. The announcement was made just as this issue of the Musical Courier went to press.

For the German conductor it is planned to revive Don Giovanni and Fidelio and to present The Bartered Bride in English. The Italian composer-conductor, who is to direct his own Love of the Three Kings at the Chicago Opera with Grace Moore as Fiora, will conduct this work at the Metropolitan. Either Miss Moore or Helen Jepson will sing the part.

In Fidelio, the title role will be sung by Kirsten Flagstad, while in the Smetana score the cast will include Jarmila Novotna, Charles Kullman and George Rasely, the latter returning for this work

Among other new works Verdi's Masked Ball will open the season on Dec 2 and include in its cast Stella Roman, Romanian dramatic soprano, and Alexander Sved, Hungarian baritone, both making their debuts; Kerstin Thorborg and Jussi Bjoerling. Donizetti's Daughter of the Regiment, with Lily Pons, will be sung in the original French text in which it was produced in Paris in 1840 and with another newcomer, Salvatore Baccaloni, basso buffo, having an important role. Gluck's Alceste, likewise will be sung in French, with Germaine Lubin, new French dramatic soprano, making her debut with the company. Donizetti's Don Pasquale with Mr. Baccaloni in the title role and with Nino Martini, Bidu Sayao and John Brownlee as other members of the cast and a restudied Il Trovatore will have Jussi Bjoerling as Manrico and either Mme. Roman or Zinka Milanov as Leonora are other novelties.

(*Continued on page* 4)

From the War Fronts

Nazis Ban Chopin Works

Performances of works by Chopin have been banned at concerts or other public gatherings in German-occupied territory, according to a report received in London by the Polish Telegraphic Agency.

* * *

Music in Raid Shelters

The London Musicians' Union urges that the government employ hundreds of musicians without jobs in creating cheer in public shelters during air raids. It suggests that the players should be paid a fixed wage and the performances restricted to certain hours.

* * *

Paderewski Free to Sail

The Polish Minister at Madrid was informed on Oct. 3 that Paderewski, who arrived at Saragossa, "was free to continue his journey to Lisbon," whence he is to sail for America. United States Ambassador Alexander D. Wedell invited the pianist and his daughter to be his guests while in Madrid.

"Cultural Defense" of America Urged

By JUSTIN McCARTHY

MILWAUKEE, WIS.—Action was taken by the board of directors and national council of state and district presidents of the National Federation of Music Clubs, meeting here to launch a program concentrating the activities of the powerful national body on problems incident to the war emergency as affecting the interests of music and musicians.

Assistance to the National Refugee service in finding work for refugee musicians and placing them where a musical enterprise lags because competent

(*Continued on page* 26)

Worcester Festival Ends 81st Session With Opera Night

Gluck and Offenbach Works Sung in English Under Baton of Stoessel

WORCESTER, MASS.—The 81st Worcester Festival was concluded in the Municipal Auditorium here on Oct. 5 with a scintillating performance of Offenbach's Tales of Hoffmann before a capacity audience. It was the final performance in the five-day event, with Albert Stoessel, musical director, conducting the festival opera chorus and orchestra. In accordance with the practise observed at the festival, the work was sung in English.

Apolyna Stoskus, American soprano of the Berlin State Opera, had been scheduled to sing Giulietta but was unable to get the Clipper. Alice George, soprano from Ohio, who has appeared in several performances at the Juilliard School and who understudied Lucy Monroe in the American Jubilee at the World's Fair, had the role. Charles Kullman was in the title role; Grace Panvini, Catherine Aspinall, Jean Bryan, Margaret Harshaw, John McCrae, Hugh Thompson, David Otto, William Gephart, Maxwell Lick, Jr., Raymond Galipeau, Warris K. Bredbury and Charles Puzo completed the cast under the musicianly baton of Mr. Stoessel, who concluded his sixteenth season as musical director.

The Offenbach score was the second opera at this year's festival, which opened with an English performance of Gluck's Orpheus, the first time in the history of the observance that an opera

(*Continued on page* 5)

Carnegie Hall Launches Its Golden Anniversary Season

The Golden Anniversary Season of New York's Carnegie Hall was formally launched with a concert by the Philharmonic-Symphony Society on Oct. 10. The observance will culminate on May 5 next, the fiftieth anniversary of its opening. The jubilee season will include appearances by many noted orchestras and artists, some of whom, like Kreisler and Rachmaninoff, made their American debuts on its stage.

FRITZ KREISLER AND KARIN BRANZELL TALK ABOUT THE NEW SEASON

as they meet in Marlboro, Me. The contralto of the Metropolitan Opera is en route to appear with the Chicago Opera Company as Amneris, Azucena and Herodias in the six weeks' series beginning Nov. 2.

LAURITZ MELCHIOR STROLLING TOWARD THE CLIPPER

plane at San Francisco with his wife, Kleinchen, right and Mrs. R. W. Miller, director of the San Francisco Opera Association, who came to say Aloha to the Metropolitan Opera tenor.

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Metropolitan Finds Opera in English "Unprofitable"

(Continued from page 3)

Ten New Artists Include 4 Americans

Other new artists to be heard this season include Elsa Zebranska, Latvian mezzo-soprano and contralto, styled a "great adjunct to the company" by Mr. Johnson, who said that she had "the entire repertoire" prepared; Joel Berglund, Swedish baritone, who now has three or four roles in German but has a complete repertoire in Swedish and who will appear in the second half of the season; Emery Darcy, American tenor, who started as a baritone and who will sing character parts although at the moment, according to Mr. Johnson, he would do a competent Siegmund and in three years will probably be a noted Siegfried; Francesco Valentino, New York baritone, who was educated in Denver and then appeared abroad; and the two winners of this year's Metropolitan Opera Auditions of the Air, Eleanor Steber, soprano and Arthur Kent, baritone, who will sing secondary roles.

Manager Scouts National "Prejudices"

Mr. Johnson said that the regular matinee and evening Wagnerian cycles will be given in German, as usual, this year but there will be fewer performances of Wagnerian scores.

"We are adding more Mozart and Gluck and must reduce somewhere," he said. "Not because of the war situation, but simply because we haven't the time. We believe there is no prejudice in this country against music by German, Italian or French composers. I personally feel that this country is on the brink of a renaissance. We in the theatre know that it is not only the war days that we have to meet, but, what is more serious, what will come afterward and for that we are trying to prepare.

"We went through one war and remember what difficulties we had. This year we are trying to lighten the repertoire; take for example The Marriage of Figaro, Don Pasquale and The Daughter of the Regiment. We also are considering Falstaff, and from last season will continue Pelleas, Louise and Boris."

Johnson Discusses Opera in English

Questioned about opera in English, Mr. Johnson said that although he believed in this, he is still seeking singers who can present the works in English.

"Our American singers have good voices," he said, "but their repertoire is limited. Also they are not content to do smaller roles and be trained by us and grow up with us. We feel we have already contributed much to the lyric stage; several artists, notably Rise Stevens, have had their training with us and have gone on. Also we must educate the public. At the moment, I don't believe the audiences want opera in English because they don't come when we give it."

The old standard repertoire is being restudied, Mr. Johnson revealed. Il Trovatore will have a new approach this year and other works are in process.

"There are very definite limitations as to what we can do," he said. "People feel that since we got $1,000,000, we should do great things. They forget that 50 per cent of this went immediately to get possession of the house. City ordinances were discovered, we had to have our face lifted with new marquees on the 39th and 40th St. sides and the money just melted away. It is impossible to renovate a repertoire of 30 to 36 operas but each year we hope to add something new. We hope to give interesting performances."

Walter for Philharmonic

Mr. Walter will be in New York to fulfill a guest conductorship with the Philharmonic between Jan. 13 and Feb. 9, during which period he plans to present Mahler's Lied von der Erde with Kerstin Thorborg and Charles Kullman as principals. In all, he will lead 14 concerts with this ensemble. Mr. Walter also will conduct the NBC Orchestra during his visit, this being in the nature of a re-engagement for him.

Musical persons believed in the "know" insisted that Mr. Walter would not succeed Erich Leinsdorf as conductor of the German wing. Mr. Leinsdorf, it was stated, knew of the proposal to bring Mr. Walter to the Metropolitan, and gave his fullest cooperation.

In some quarters, the return of Mr. Walter to the Philharmonic is taken to mean an opportunity for him to prove his box office value. Since he came here first to lead the old Damrosch ensemble and later the merged orchestra, Mr. Walter has extended his activities abroad and is considered in many quarters as the ranking European conductor of the moment.

When plans for the centennial observance of the Philharmonic next season were first made, the contract of John Barbirolli as conductor was extended to cover this period. Mr. Barbirolli will be in charge of the orchestra through the 1941-42 season.

Guest conductors will probably appear during this interval and in some quarters it is believed that Mr. Walter will be one of these. If Mr. Barbirolli should retire from his post, the Philharmonic would then have available a conductor familiar to New York audiences.

Mr. Walter, in addition to conducting the NBC Orchestra, was a guest leader last summer in the Hollywood Bowl, and also conducted the Los Angeles Philharmonic Orchestra last season.

Philadelphia Hails Orchestra Opening

Sibelius' 71st Birthday Musically Celebrated

PHILADELPHIA.—The Philadelphia Orchestra, Eugene Ormandy conducting, opened its forty-first season, with the usual Friday afternoon and Saturday evening concerts, Oct. 4 and 5. Large and enthusiastic audiences were on hand to give Mr. Ormandy an ovation both before and after the concerts.

There were a few new players in the orchestra, but the majority of the personnel of the orchestra remains the same.

The opening number was Mr. Ormandy's transcription of the D major orchestral concerto by Handel, in two movements, which had its first performance in this transcription. It proved to be a delightful one. Robust and sonorous, the work received a fine reading from Mr. Ormandy, and an equally fine performance from the orchestra.

Sibelius' Birthday Marked

Sibelius' symphony No. 1, in E minor, was played in commemoration of the 75th anniversary of the composer's birth. An intricate and fascinating work, it holds many beautiful melodic passages and many interesting rhythmic patterns. The orchestra played as if it enjoyed the privilege of giving this work to the audience, and Mr. Ormandy conducted with authority.

Samuel Barber's Essay for Orchestra was given its first Philadelphia hearing and created the same pleasing impression that this young composer's other works have. This Essay is skilfully written and pleasing to hear. Mr. Barber, a graduate of the Curtis Institute of Music, and now a member of the faculty there, was called to the stage to acknowledge the applause.

Four orchestral excerpts from Die Meistersinger, finely done, closed the first pair of concerts fittingly. M. M. C.

Chicago Launches Jubilee Year Of Its Symphony with Gala Bill

By RENÉ DEVRIES

CHICAGO.—The 1940-41 season opened here with concerts and recitals more numerous than ever at this time of the year. Due to early press deadlines, it will not be possible to review any of the many events that will have taken place when these lines are published, but it seems permissible to chronicle those happenings to show out-of-town readers how full our music calendar is in early autumn.

The Chicago Symphony Orchestra opened its fiftieth jubilee season on Oct. 10 with Frederick Stock occupying the podium in his thirty-sixth season as its conductor. Fifty years ago in the Auditorium Theatre, Theodore Thomas, founder of the orchestra, opened the first season of concerts. Five years later he had as one of his violists the same Frederick Stock, who some years after succeeded him as head of the Theodore Thomas Orchestra.

Stock Novelty Features Rare Instrument

This season also marks the thirty-sixth year that the concerts have been held in the orchestra's own home, Orchestra Hall. Some twenty-five or more soloists, composers and conductors will appear during this golden anniversary year with Dr. Stock presenting much new and novel music. The initial program began with a new number, Stock's Symphonic Festival Fanfare, in which he introduces a *schellenbaum*, presented to Theodore Thomas by the French composer Saint-Saëns. As this rare instrument is said to

(Continued on page 8)

MARJORIE LAWRENCE AS KUNDRY at the dress rehearsal of Parsifal at the Teatro Colon, Buenos Aires, discusses the role with Otto Erhardt, stage director. The music drama was presented four times in one week because of public demand.

Hollywood Greets New Opera Company

Production in English Shows Novelty of Staging

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The artists of the newly formed Southern California Opera Co. presented a performance of Leoncavallo's Pagliacci and the garden scene from Gounod's Faust in Royce Hall at the University of California at Los Angeles Sept. 24, intended as a demonstration to the musically-minded public of what can be achieved by a resident company, and as a request for support. Judging from the applause accorded the artists and the responses to the queries put by Master of Ceremonies Leo Carillo at the intermission, the achievement was successful and the support promised.

The company effectually proved that under such skilled stage direction as that provided by Vladimir Rosing, an opera can give full dramatic value, with characters intelligently portrayed and properly acted, with every role visually credible and every scene soundly developed by the application of stage technique. It showed that under such able conducting as that offered by Albert Coates, a group of young resident artists can give completely enjoyable entertainment, of high standard and thoroughly adequate musical value, with good singing and consistent musicianship.

It demonstrated that lines can be sung and musically delivered in English so that as large a proportion of them are understandable as would be understandable in any language in which opera is ever sung, while thus making the dramatic values comprehensible to most of the auditors and increasing the conviction with which the lines are uttered by the protagonists.

While the production was not without

(Continued on page 24)

81st Worcester Festival Closes With Offenbach Work in English

(Continued from page 3)

was presented on the opening night. Anna Kaskas, Metropolitan contralto, sang the title role in the latter work, with Harriet Henders, the Euridice, and Annamary Dickey, who sang Amor, also drawn from the Metropolitan. Kathleen Roche, young and rich-voiced local girl, who has sung as a member of the chorus for five years, was the Blessed Spirit completing an all-American cast. The soloists gave brilliant readings of their roles and the chorus of 200, selected from that group which rehearses practically throughout the year, was augmented by a dance group of 50. The staging and costuming added to the enjoyment of the presentation.

Katherine Bacon Heard in Beethoven

Katherine Bacon was the piano soloist for the Beethoven program, on the second night, giving a musicianly and scholarly reading of the G major concerto. Exquisite tonal coloring and delicate and sensitive style were displayed by the pianist who was in notable estate. Miss Bacon's performance was thoroughly enjoyed by the large audience.

The overture to Coriolanus was the opening number and the program concluded with the Ninth Symphony.

In the Ninth Miss Henders scored a personal success as soprano soloist and was ably seconded by Margaret Harshaw, contralto, Hardesty Johnson, tenor and George Britton, baritone.

No formal program was given on Wednesday; instead, both orchestra and chorus divided into small groups and appeared before classes in the public schools, stressing the old-fashioned singing-school idea of the original festival.

Mabel Daniels' Song of Jael, for mixed chorus, soprano and orchestra, had its premiere at the Thursday night concert, which was opened with Tchaikovsky's Pathetique Symphony, in commemoration of the composer's birth centennial.

Rose Bampton, Metropolitan Opera soprano, substituted for Miss Stoskus in the Daniels work and also presented a group of arias with orchestra. The American composer's score is knowingly orchestrated, if not strictly modernistic in style. Miss Bampton was in accustomed dramatic and vocal form.

Crooks Wins Ovation

Richard Crooks, Metropolitan Opera tenor, was the soloist on Artist's Night, returning to the festival after an absence of 15 years. Mr. Crooks received an ovation and had to add five encores to his list before the audience would permit him to leave.

Mr. Stoessel opened the evening with the overture to The Bartered Bride. Mr. Britton participated with the male chorus in Sibelius' Origin of Fire. The chorus also was heard in three unaccompanied folksongs, When Johnny Comes Marching Home, arranged by Roy Harris; Brother Green, as set by Howard Brockway; and John Peel, in the Mark Andrews arrangement. Aaron Copland's El Salon Mexico and Protheroe's arrangement of the Welsh chorale, Bryn Calfaria, completed the program.

The usual young people's concert was given on Saturday morning and included works of Vivaldi, Mozart, Beethoven, Haydn, Stravinsky, Taylor, Rossini and Alec Templeton. S. N.

DIRECTOR AND SOLOISTS AT WORCESTER FESTIVAL
Left to right, Albert Stoessel, who conducted; Richard Crooks, tenor of the Metropolitan Opera, and Katherine Bacon, pianist.

The Ancient Art of Minstrelsy Comes to Hollywood

Mildred Dilling, in Film Land, Plays Harp Programs

Having taken her harp to the screen, Mildred Dilling, American harpist, has returned East from Hollywood and resumed her concertizing. In the interim she sat for her portrait by Mrs. Jesse Lasky.

During her summer in Hollywood, Miss Dilling made a picture for Artists Films, one of a series of shorts featuring 24 concert artists. Jose Iturbi was making his appearance on a neighboring stage at the same time in a piano picture. Also to be featured are the Coolidge Quartet, Albert Spalding and Vladimir Horowitz among others. The films will be shown in schools and colleges.

Miss Dilling was a guest of Mme. Nina Riviere, next door neighbor of Deanna Durbin, and gave the latter her first harp lesson which she received from her producers on her birthday. John Larkin, author of the Charlie Chan stories and Mrs. Larkin gave a dinner for Miss Dilling which was attended by Vivien Leigh, Lawrence Olivier and Judith Anderson. Mr. Olivier, according to Miss Dilling, was fascinated by her little Irish harp and tried his hand at playing it.

Harpo Marx, a pupil of Miss Dilling, took daily lessons from her although the Marx brothers were in the midst of a new picture. Late in August she played at the wedding of Alec Templeton and Juliette Vaiani. Miss Dilling also gave a program for guests of Deanna Durbin.

Among recent additions to her concert schedule is an appearance on Jan. 15 in Dodge City, Kan.

MILDRED DILLING INITIATES DEANNA DURBIN
(right) into the mysteries of harp playing. Left, Miss Dilling with HARPO MARX, about to play a duet.

Sidney Foster Awarded Leventritt Foundation Solo Prize

The award of a solo appearance with the New York Philharmonic-Symphony Society offered by the Edgar M. Leventritt Foundation, Inc., has been made to Sidney Foster, 23-year-old pianist from Florence, S. C., who now lives in New York. This is the first award made by the new foundation established last year and open to pianists 17 to 25 years old, living in this country, who have made a previous appearance, but never with a major orchestra. Mr. Foster, who studied with Walter Goldstein in New Orleans and later at the Curtis Institute under David Saperton and Isabelle Vengerova, competed with sixty applicants, half of whom were given second hearings and nine figured in the finals. He played the Brahms B flat concerto with second piano and Chopin's Barcarolle. The judges were John Barbirolli, conductor of the Philharmonic Orchestra; Arthur Judson, its manager; Adolf Busch, violinist; Rudolf Serkin and Nadia Reisenberg, pianists.

Dr. Carleton Sprague Smith Returns from South America

Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, returned to New York on Oct 6 after a four months' tour of South America sponsored by the State Department. Dr. Smith visited 14 cities on the southern continent and saw diplomats and musicians. He said that South Americans "expressed great interest in North American music without knowing a great deal about it." MacDowell and Roy Harris are known there he said and he was anxious to make them familiar with George Gershwin. Dr. Smith said he was particularly enthusiastic about works of Villa-Lobos, Juan Castro, Uribe-Holgum and Domingo Santa Cruze.

Jeanette MacDonald Will Tour East

Jeanette MacDonald, concert and screen soprano, makes her first tour of Eastern cities this season. Miss MacDonald will fulfill 12 engagements after Election Day, which will be announced shortly.

New York's Recital Season Gains Momentum

With the New York season beginning in rather leisurely tempo before plunging into its heavy schedule of mid-October, Manhattan musical devotees heard only ten events in the major halls between Sept. 26 and Oct. 6.

There was one "pre-seasonal" orchestral concert by the New York Philharmonic, under Wilfred Pelletier, with Helen Jepson, Richard Crooks, and Albert Spalding, as soloists. This was a special event given in connection with a business men's convention. The regular season of the orchestra was to begin on Oct. 10.

Carnegie Hall opened its fiftieth anniversary year with a recital by Paul Robeson, Negro baritone, returning after five years' absence from the city's recital platforms. In its Chamber Music Hall were heard Dorothy D'Orn, soprano, Sept. 26, and Piero Pierotic, baritone, Oct. 5.

Town Hall presented Helen Traubel, American soprano of the Metropolitan after a season's interim, for her second recital in that hall on Oct. 4. Others heard here were: Gilda Lois, monologist, and Marco Rizo, pianist, Sept. 27; Hanna van Vollenhoven, pianist, Sept. 28; John Feeney, tenor, Sept. 29; Frances Fisk Shaw, contralto, Oct. 1; Mary Hill Doolittle, Oct. 3; and Anna Antoniades, pianist, Oct. 6.

Dorothy D'Orn, Australian Soprano, Bows

A young and personable soprano from Australia, Dorothy D'Orn, made her New York recital debut in Carnegie Chamber Music Hall on Sept. 26. She sang with charm and achieved a direct approach to listeners. The concert opened with English airs by Purcell, Haydn and Spohr, and a Mozart group including Deh, vieni, non tardar; Ach, ich fühl's from Magic Flute, and the dubious Baci Amorosi. Miss D'Orn revealed definite gifts, and her voice, when emitted at its best, was of fresh, lyric, and warm nature. However, she was hampered by a method which overworked shifts from chest to head resonance in a somewhat artificial manner. Arias from Traviata and Manon, and songs by Bemberg, Daniel Wolf, Hageman, Worth, Monteford and Ronald were engagingly sung. Pauline Morgan was a trustworthy accompanist.

Hanna van Vollenhoven Plays

To Hanna van Vollenhoven, pianist, fell the honor of opening the Town Hall recital season on Sept. 28. A large Saturday afternoon audience received her cordially with applause and flowers. Miss van Vollenhoven displayed a decidedly lyrical style throughout the entire program. The feeling for cantilena and simplicity in her playing was happily evident in her folk song arrangement. This Water, an original score, was modern in its coloring and harmonic treatment.

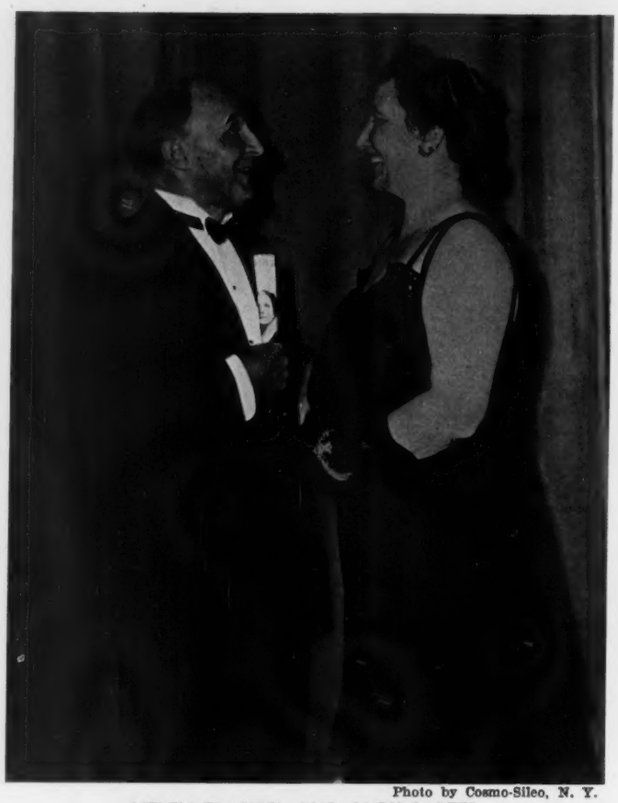


Photo by Cosmo-Sileo, N. Y.

HELEN TRAUBEL AND JACK SALTER
manager of the American soprano, chat in the greenroom after Miss Traubel's New York Town Hall recital on Oct. 4.

John Feeney Sings

John Feeney, Irish tenor, who has appeared on the radio in concerts in England and Ireland and at the Lewisohn Stadium under Alexander Smallens, made his New York debut on Sept. 29 in Town Hall. His program included two excerpts from Handel's Semele, an aria from Tosca, Lieder of Schumann, Schubert and Franz, two groups of traditional Irish airs, in beautiful arrangements, and a miscellaneous group of songs by Cadman, Chaminade, Foster and Sanderson. Mr. Feeney showed a decided flair for the songs of his native land, and it was here that his vocal abilities and gifts of interpretation were best displayed. A large and cordial audience attended and several encores were demanded. Alfred Stobni-Stoner was at the piano.

Frances Fisk Shaw Makes Debut

Frances Fisk Shaw, American contralto, made her debut in Town Hall on the evening of Oct. 1 before a sizable audience. Her opening group included numbers by Caldara, Marcello, Paisiello and Oh, Thou that Tellest from Handel's Messiah. In the latter she overcame the nervousness of the preceding items. Lieder of Schubert, Brahms and Strauss were followed by the Mon fils aria from Meyerbeer's Prophete and O Mio Fernando from Donizetti's Favorita. A French group and four of her own songs completed the long and exacting program. Miss Shaw possesses a voice of considerable power and real contralto quality. The lower register is particularly pleasing. In emotional passages, the upper tones inclined to hardness. One of her best numbers was Strauss' Ich trage meine Minne. Of her own songs, Love in a Tea Pot showed considerable talent. Gibner King gave excellent support at the piano.

Mary Hill Doolittle in Cello Recital

Reappearing in Town Hall, where she had made her debut last season, Mary Hill Doolittle, cellist, and first desk player in the Baltimore Symphony, gave an unhackneyed program on Oct. 3. Opening with a Suite Anglaise of Purcell, arranged by Ronchini, the attractive young artist played with a tone of agreeable quality and sincerity. Two movements from Raff's concerto in D minor, placidly Romantic, were done with warmth and a touch of the dramatic. Perhaps the highest achievement was Dohnanyi's Brahmsian-sounding sonata, op. 8, in which Arpad Sandor, producing sensitive tonal accompaniment on a fine Steinway, was an artistic collaborator. Miss Doolittle has matured since her last appearance, and showed surety of purpose. Boëllmann's Variations Symphoniques and short pieces by Fauré, Rameau, Saenger and Herbert Hughes completed the list. The audience was large and cordial.

Helen Traubel's Fine Vocal Art

Scoring strikingly last year at Town Hall as a recitalist, Helen Traubel, young American soprano, returned to that stage on Oct. 4 and again revealed herself as possessor of an unusual voice and high interpretative art.

Her program had the customary variety of languages and styles, ranging from

ENYA GONZALEZ
makes her debut with the Chicago Opera Company on Nov. 8 as Butterfly. On Nov. 24 she will be soloist with the Minneapolis Symphony Orchestra. She will give many recitals under the management of the Metropolitan Musical Bureau.

Photo by E. Zuniga

RENÉ MAISON
Belgian tenor, as he appeared in the role of Siegmund in Die Walküre at the Teatro Colon. Mr. Maison is singing leading roles in Salome, Alceste, Samson, and Parsifal in the Argentine capital during the present opera season.

Photo by Henri Manuel, Paris

Gluck and Beethoven to Blair Fairchild and Samuel Barber, with attention also to Fauré, Duparc, Koechlin, Georges, Arnold Mendelssohn, Ponchielli (Suicidio aria) and several Spirituals arranged by H. T. Burleigh.

Miss Traubel has tonal mastery to the full, which means not only large volume but also ability to effect real pianissimos and to color her tones expressively for the moods she interprets. Furthermore, the artist showed musical knowledge and taste at all times. If any criticism is to be made, it must confine itself to mention of an occasional moment of overstressing, and to a few spots where her French and Italian diction might be improved.

There could be no doubt of the warm enthusiasm of the audience, who showered her with applause, a goodly share evidently meant also for the sensitive and expert piano accompaniments of Coenraad V. Bos.

Paul Robeson Returns After 5 Years

The Golden Anniversary season at Carnegie Hall, graced by a new program format, with the Scottish steel king on the cover, began its major run with the triumphal reappearance there after five years' absence of Paul Robeson, Negro baritone, on Oct. 6. The gigantic singer was in genial mood and delivered a program of folk songs of many lands with earnestness, power and at times an engaging humor. His large, rich voice was thrillingly exerted in traditional airs and Spirituals such as Water Boy, in some Russian numbers, and the Ballad for Americans by Robinson and La Touche, a solo version. Although his lower tones were not in good condition on this evening, Mr. Robeson scored a marked success with an audience of popular cast, the galleries calling down endless requests for encores, of which he gave many. Lawrence Brown, his accompanist, joined in singing some of the Spirituals. Clara Rockmore, thereminist, assisted in numbers by Bach, Brahms and Ravel, played with piano accompaniment by Eugene Helmer. After the intermission her machine developed "temperament" and two numbers had to be omitted.

Anna Antoniades Bows

A first American recital by Anna Antoniades, 24-year-old Greek pianist, was given in Town Hall on Oct. 6. It was the first of five events sponsored by the Hungarian Reference Library of New York City, formerly held in the auditorium of that institution. Miss Antoniades revealed strength and dexterity of fingers and strongly marked rhythms in her Chopin and Liszt numbers. The Sonata in B minor by the former and the Schumann Fantasia in C major were less characterized by mellow poetry and feeling than by sharp contrasts in speed, dynamics and effects of technique. It was in smaller works by Chopin—Nocturne in C sharp minor, several etudes and mazurkas—that the attractive young pianist's gifts showed most favorably, as these required less extended structural treatment. The audience was cordial and rewarded her playing with much applause.

Philharmonic Orchestra in Seasonal "Preview"

Druggists Hear Noted Artists in Special Concert

A sort of preview of the New York Philharmonic-Symphony Society's annual season occurred in Carnegie Hall on Sept. 25 when 75 members of the ensemble, under the baton of Wilfred Pelletier, gave a gala program for delegates to the 42d convention of the National Association of Retail Druggists. E. R. Squibb & Sons were hosts.

Helen Jepson, soprano, and Richard Crooks, tenor, both of the Metropolitan Opera Association, and Albert Spalding, violinist, were the assisting soloists. Mr. Spalding gave musicianly readings of the *rondo* from Lalo's Spanish Symphony, the *adagio religioso* from Vieuxtemps' fourth concerto and the Wieniaswski Polonaise, the last having an especially brilliant delineation.

Miss Jepson sang the Ah, fors' è lui aria from Traviata, songs of Martin and Arditi and the Last Rose of Summer, and joined with Mr. Crooks in the St. Sulpice Scene from Manon. The soprano was in notable vocal estate, tonally opulent and dramatically satisfying. Mr. Crooks, in his accustomed artistic manner, presented the Una furtiva lagrima aria from L'Elisir d'Amore, songs of Dvorak and Schubert, and Elinor Remick Warren's effective Sailing Homeward. The three soloists concluded the program with the Bach-Gounod Ave Maria.

Mr. Pelletier's orchestral items included Brahms' Academic Festival overture, Chabrier's España and Sibelius' Finlandia, all read with fervor. The National Anthem was sung at the end of the program. H. A. S.

Thomson Named Tribune Critic

Virgil Thomson, pianist, composer, organist and conductor, has been named music critic of the New York Herald Tribune succeeding the late Lawrence Gilman. He is 44 years old, a graduate of Harvard where he has been an instructor in music. A resident of Paris for the past 20 years, Mr. Thomson is probably best known for his opera, 4 Saints in 3 Acts, the libretto by Gertrude Stein.

Francis D. Perkins, who was Mr. Gilman's associate, has been named music editor.

London Premieres New Works At "Proms" As Raids Continue

By HUGH LIVERSIDGE

LONDON. — Indiscriminate bombing of London has made life very varied. As voluntary Air Warden I have been constantly "on the go"; only last night two incendiary bombs fell not 100 and 200 yards from my sector post. However, we soon extinguished these unwelcome guests. A good thing they were not high explosives or this article would never have been written, as my earthly sorrows would have been over.

Despite all these excitements, the London concerts continue, the only real difference being that the Promenade Concerts start at 6.30 p.m. instead of 8 p.m. Sir Henry Wood and the London Symphony Orchestra are doing noble work in the face of difficulties. Basil Cameron has been appointed associate conductor with Sir Henry Wood so as to give this valiant veteran an occasional night's rest.

New Works Under "Difficulties"

Not only do the Promenade Concerts continue, but they have found time to present new works—Hello! I must break off a minute, there goes the air raid warnings' wail, *"oo-er, oo-er"*—a very depressing sound described by Mr. Winston Churchill as "Banshee wailing." In future it is being reduced in length. . . .

(Later.) Well, that little spot of bother is over. The "All Clear" note is sounding. Nothing much happened *this* time. Only A.A. gun fire in the distance.

As I was saying, of the new works, the most outstanding was Introduction and Allegro by Lennox Berkeley. This is a tuneful work expressed in modern idioms. The two piano soloists were the composer and William Glock.

Alec Rowley's concerto for harpsichord and small orchestra brought us another composer as soloist, due to the indisposition of Lucille Wallace; straightforward unpretentious music is its predominant quality. Dr. W. W. Harris' overture, Once Upon a Time, is reminiscent. Dr. Harris is organist at St. George's Chapel, Windsor.

Among the soloists, Ida Haendel made a good impression in Beethoven's violin concerto.

"Oo-er-Oo-er" another air raid warning sounded. I must rush out and do my duty. *"Wooh! Wooh!"* It's "All Clear" again. It really is a very odd sensation for someone having spent all his life in the gentler arts to realize that every time the air raid warning goes, it may be the last earthly sound he will hear. We are having innumerable air raids every day, lots of damage being done, too, on civilians and non-military objectives.

However, returning once more to the Promenade Concerts, one of the most interesting pieces of modern times, Sir Hamilton Harty's The Children of Lir, was given by this composer-conductor.

The London Symphony and the London Philharmonic Orchestras are losing men to the RAF band. The members of the British Broadcasting Corporation Orchestra are treated as in a reserved occupation and exempted from the Army. Every intelligent person will approve the keeping of the BBC Orchestra together, but the members of the other big orchestras should be extended the same treatment—although just now the army is probably the safest place!

The London Symphony Orchestra is carrying on the Promenade Concerts which the BBC refused to undertake. The London Philharmonic under Dr. Malcolm Sargant is doing very well in its vaudeville tour sponsored by Dance Band Leader Jack Hylton. It is also proving that music hall audiences are responsive to "classical" music.

The National Gallery concerts under Myra Hess continue their triumphal march. I was also discussing with Georg Von Harten, the pianist, the renewal of his Everyman Concerts in October. It is a risky business—giving concerts. If there is an air raid, the least disorder is that the proceedings may have to wait till it is over if the concert is not cancelled altogether.

However, *Dum vivimus speramus.* Everyone's spirit remains unbroken although no one enjoys it. I hope that I shall be here to address you from this rostrum again shortly.

Ricci to Be Soloist at War Relief Concert

Ruggiero Ricci, young violinist, will be soloist on Oct. 18 in Carnegie Hall at the Canadian War Relief Concert jointly sponsored by the Henry Hadley Foundation and the Maple Leaf Fund, the latter a Canadian organization. John Barbirolli will conduct the Philharmonic-Symphony Society.

REGINALD LAUBIN, DANCER, GATHERS "MATERIAL"

At left he is seen with Pretty Shield or Mrs. Goes Ahead, "jerking" buffalo meat. Right, a group at Little Big Horn where Mr. Laubin and his wife, Gladys, also a dancer, visited this summer. Left to right, it includes Mr. Laubin, Chief White Bull, 96, said to have killed Custer; his brother, Chief One Bull, 92, Indian "father" of Mr. Laubin; Mrs. Laubin and Henry Kane, a buffalo dancer from Pine Ridge, S. D. Mr. and Mrs. Laubin, adopted by the Sioux, spend the summer each year at the annual Crow Fair near Salt Lake City

Chicago's 1940-1 Music Year Opens with Rare Promise

(*Continued from page 4*)

be the only one in this country, its employment in Stock's orchestration adds a note of novelty to a piece that the veteran conductor says "contains every instrument save the cash register." The orchestra began its season intact but for three newscomers, Robert Smith, cellist; Joseph Fishman, oboist, and Edward Kleinhammer, trombone player.

San Carlo Introduces Newcomers

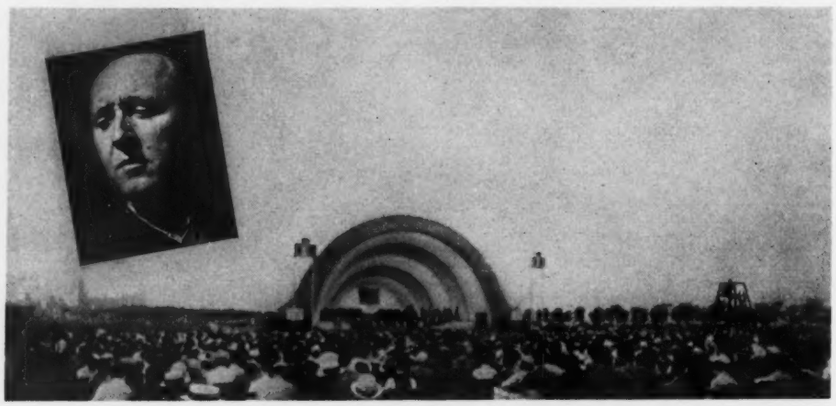
The San Carlo Opera Company was brought to the Auditorium by its astute manager, Fortune Gallo, for a brief fall season beginning Oct. 11 with Verdi's Traviata and to close with the same composer's Aida seventeen days later. Standard operas and seasoned artists constituted the roster, with the addition of Mobley Lushanya, Chickasaw Indian soprano, who made her American debut a year ago singing the title role in Aida with the Chicago Opera, and Marie Powers, mezzo-soprano, who sang principal roles last season with the Philadelphia Civic Opera.

New Opera Organization to Do Rare Works

Another opera company is to make its first bow here in the near future. The newly formed organization is headed by Giacomo Rimini as artistic director, Giovanni Cardelli, general director, and Harry Zelzer, business manager. Bearing the title The Opera Theatre, the new enterprise is in no way competitive, as its aims are to produce selected works, both ancient and modern, not generally known in this country. Since the success of the Opera Theatre's productions will not depend on individual stars but on perfect ensemble, it will primarily present "good theatre," it is stated, emphasizing the dramatic as well as the musical aspects of the production. Each work to be given will have careful revision and modernization, so that the operas will compare favorably with productions on the so-called legitimate stage, according to the announcement. The company has planned six productions for the coming year, the first of which will be Il Matrimonio Segreto by Domenico Cimarosa, to be given in the Civic Theatre on Oct. 20. The cast will include Giacomo Rimini, baritone; Virginia Haskins and Shirley Sorrelle, sopranos; Maria Data, contralto; Joseph R. Luporini, tenor, and Victor Carell, baritone. The special orchestral arrangements have been made by the conductor Ernesto Barbini, formerly of the Teatro Fenice in Venice, who will direct the performance.

Conductors Reiner and Rodzinski for Opera

General Director Henry Weber has engaged two of the foremost conductors of our time to add *éclat* to the coming season of grand opera at the house on Wacker Drive. Fritz Reiner will make his debut here directing a performance of Richard Strauss' Der Rosenkavalier and Dr. Artur Rodzinski will conduct a revival of the same composer's Salome when it is given as a benefit for the Passavant Memorial Hospital. Marjorie Lawrence will have the title role in the latter opera and will be supported by a cast including in the other leading roles Karin Branzell, René Maison and Fred Destal.



DANIEL ERICOURT AT GRANT PARK CONCERT

in Chicago, where he was assisting soloist with the orchestra under the direction of Dr. Rudolph Ganz.

Young American Artists Series to Reopen Soon

To the list of impresarios who call Chicago their home must be added the name of Charline Marmein, who reopens her Young American Artists Series late this month. So successful was her first series last spring that many aspirants for fame have petitioned the clever impresario for appearances, but only those who are artistically ready are acceptable, it is announced. Those living outside our community and unable to come to Chicago to pass auditions must forward endorsements by either music critics or other outstanding musical authorities concerning their background and the ability of giving either a full length program or a joint recital. These concerts are to be given in Curtiss Hall on Tuesday evenings.

Many Dance Groups to Appear

Chicago has become so dance-minded that no less than ten companies will have visited us before the year comes to a close. We are to see the Ballet Russe, the Polish Ballet, the Ballet Theatre, Carmelita Maracci and Ensemble, San Francisco Ballet, Argentinita and her group, and several others to be presented either by Bertha Ott, Harry Zelzer or by the Chicago Dance Council. The last named gave its first program on Oct. 4 with Walter Camryn, Jose Castro, Alfred Floyd, Berenice Holmes, Layah Lucatsky, Marina Novikova, Felix Sadowsky and Janina Strostovna appearing. Following the recital there was a demonstration of American square dancing, in which the audience participated.

Society of American Musicians Contest Announced

An appearance as soloist with the Chicago Business Men's Orchestra is the award in the new contest of the Society of American Musicians for pianists, violinists and cellists. The final entrance date is Jan. 1, 1941, and the winner will appear at the orchestra's May 7 concert in Orchestra Hall. Applicants must be under twenty-five. Further details may be obtained from Edwin J. Gemmer, treasurer, 1625 Kimball Building.

Naomi Cook Is Soloist with Chorus

Naomi Cook sang with her accustomed fine art at the Senefelder Liederkranz' 72nd anniversary concert at Germania Club House on Sept. 21. Her magnificent voice rang out clear and true in Dich Theure Halle, Lieder by Brahms and Schubert and in songs by Salter, Russell and LaForge.

Dino Bigalli Begins Opera Class

Dino Bigalli, of the Chicago Opera, opens his fall opera class on Oct. 15 for artists, teachers and students interested in furthering their careers through a more specific training in this field. Maestro Bigalli will continue his plan of having a small active group of professionals with operatic experience demonstrate for the audience class and the latter will furnish the material for future active classes. Charles Marshall, Gladys Swarthout, Edith Mason, Vivian Della Chiesa, Virgilio Lazzari, Attilio Baggiore and the late Claudia Muzio are among the outstanding opera artists who have worked at various times with Maestro Bigalli, who has been a leading voice teacher and operatic coach in Chicago for some twenty years.

Else Harthan Arendt Studio

Freida Gross, young exponent of Else Harthan Arendt's vocal method, has taken over Marie Saviniemi's voice class at the Sherwood School. The latter was formerly Mme. Arendt's student and assistant. Mme. Arendt has begun the new season with one of her largest classes.

Mme. Herman Devries' Students Heard

Many of Mme. Herman Devries' students have been busy throughout the summer and have begun the season with early fall engagements. Ethyl Helena Smith sang two groups before five hundred business people at the Negro Chamber of Commerce banquet at the New Metropolitan Ballroom, Sept. 27, and will be special soloist at Bethesda Baptist Church, Oct. 20. Besides singing a group of songs, Florence Reed Ward conducted the Mt. Prospect (Ill.) Woman's Club Chorus at the club's reciprocity day meeting, Oct. 1. Little Marylon Buhnyager was soloist at the Presbyterian Church, Sept. 29, and will sing for the St. Symphorosa Woman's Club, Nov. 4.

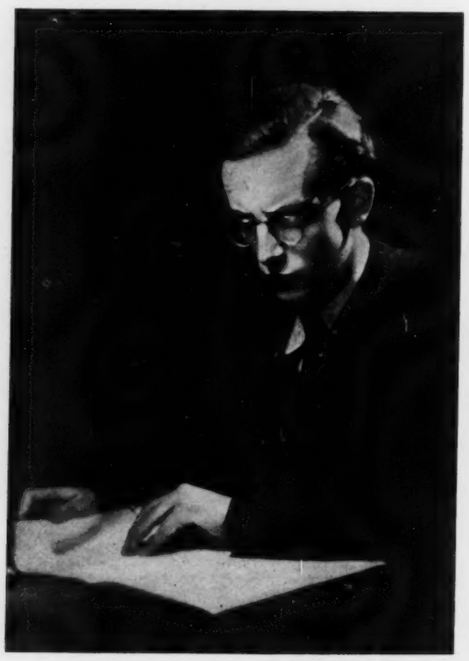
Chicago Artists Association Meets

At the opening meeting of the Chicago Artists' Association on Oct. 15, at Curtiss Hall, the program was given by Paula Zwane, soprano; George Burhop, baritone, and Harry Pearson, dramatic stylist, besides the following winners of last season's contest: Virginia Vernquist, pianist, and Lillian Lindskoog, contralto.

Arché Club's Opening Program

October 4 was the date of the Arché Club's first program of the season, which had as guests of honor Mrs. Royden J. Keith, president of the Illinois Federation of Music Clubs, and Francesca Falk Miller, second vice-president of the National League of American Pen Women. The musical program was given by Janice Porter, soprano, and Mae Doelling Schmidt and Lucille Manker, duo-pianists.

(*Other Chicago News on page 12*)



JOSE YVES LIMANTOUR,

young Mexican conductor, will make several appearances in the United States during the 1941-42 season.

Helen Traubel

DRAMATIC SOPRANO

METROPOLITAN OPERA ASSOCIATION

"For vocal opulence, purity and evenness throughout a wide range, Miss Traubel has no equal among her compatriots. . . . From the lowest to the highest note there is not one tone casting a blight on the excellence of the whole."

—Alice Eversman, Washington Star, Aug. 12, 1940

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Division: Columbia Concerts Corporation of Columbia Broadcasting System

Toronto Hears Hutcheson Play

Juilliard School President is Soloist at Final Concert of the Season

TORONTO.—With Ernest Hutcheson, president of the Juilliard School, as piano soloist on Oct. 10 the extensive season of the Toronto Philharmonic, which started on May 2, was brought to a conclusion. In all 24 programs were offered with many eminent soloists, vocal, instrumental and choreographic.

Reginald Stewart returned to his post as regular conductor of the orchestra, after a brief rest, to be piano soloist also for the Sept. 12 concert. Mr. Stewart faces a still more active season this year, one of his assignments being the Ford Hour which he will direct on four occasions, one more than last winter. He also is scheduled to conduct the Nebraska Philharmonic, on Oct. 28 at Lincoln and will be heard in many piano programs as well as lecture-recitals.

Returning to the podium here for his dual capacity appearance, Mr. Stewart presented as the solo item the D minor concerto of Mozart, playing it deftly with appreciative understanding of its brilliant and charming style. With the orchestra also he presented a tender and exquisite reading of the Brahms Slumber Song and then a rollicking reading of Percy Grainger's Handel in the Strand. His individual group included Debussy's Clair de Lune and Danse, Ravel's Morning Serenade and a toccata by Bowen. Goldmark's Sakuntula overture and Stravinsky's Fire Bird suite were the orchestral numbers. M. L.

Elmer Schoettle Completes Piano Scores for Season's Program

CAMBRIDGE, MASS. — Elmer Schoettle, composer-pianist, whose recently completed Divertimento for piano and oboe had its first performance on Aug. 6, is planning to present this season several programs of American and Latin-American works including the sonata of Quincy Porter and pieces by Chavez. Mr. Schoettle who taught at the Longy School during the summer, gave a recital there of Bach, Hindemith, Beethoven and de Falla piano numbers and also participated in chamber music programs of Beethoven, Hindemith and Brahms scores. He completed several new piano compositions.

MARIE CHIEFFO

Marie Chieffo Soloist with Youngstown Orchestra

YOUNGSTOWN, O.—At the last concert of the summer series by the Youngstown Symphony directed by Michael Ficocelli, Marie Chieffo, lyric soprano, formerly of Sharon, was the soloist. She was heard in five numbers which included Toselli's Serenade, and Victor Herbert songs.

Miss Chieffo charmed her audience with the lyric beauty of her voice and the vividness of her interpretations, and was the recipient of prolonged applause.

Miss Chieffo, who is now an artist-pupil in the Verna Studios, New York, has been a member of the Chautauqua Opera Company at Chautauqua, N. Y. and had her own radio program over WOV, New York. B. N.

NBC Artists Service Will Present New Artists

Six artists will make their New York debuts this season sponsored by NBC Artists Service. Charles Holland, Negro tenor, comes to Town Hall on Oct. 28. He was until recently soloist with the Hall Johnson Choir and later went into motion pictures.

Jarmila Novotna, Metropolitan Opera soprano, who made her debut last season, gives her first New York recital at Town Hall on Jan. 17.

Margit Bokor, Hungarian soprano, who appears this season with the San Francisco, Chicago and St. Louis Operas and who has sung with the Paris Grand Opera, at Covent Garden, in Rio and at Salzburg, makes her New York recital debut in Town Hall on Jan. 29.

Ella Flesch, soprano, niece of Carl Flesch, eminent violinist, and who has appeared at both the Vienna State and Munich Opera, also will appear in Town Hall.

Sarah Gorby, contralto, appears there on Oct. 30. A folksong specialist, she has appeared throughout Europe.

A joint program will be given on Nov. 9 by Werner Lywen, violinist and Robert Pitney, pianist.

Bruce Spencer King Music Director at Houston University

HOUSTON, TEX.—Bruce Spencer King, former voice teacher of New York now located here, has been appointed director of music at Houston University. Under his direction the Glee Club is rehearsing for a performance of The Mikado. Mr. King also is director of music at Riverside Methodist Church and continues private vocal instruction at his studios. He will be in New York in the spring to conduct the concert of the King's Choral Ensemble and to conduct a six weeks' vocal course.

Portland, Ore., Will Present Notables

Stadium Orchestral Series Ends With Profit—Soloists Applauded

PORTLAND, ORE.—The winter season promises to be unusually attractive. The Ellison-White Bureau has announced concerts by Lawrence Tibbett, Bidu Sayao, Vladimir Horowitz, Fritz Kreisler, Jaroff's Don Cossack Chorus, Dorothy Maynor, Sergei Rachmaninoff, Jan Peerce, Richard Crooks and Paul Robeson, in addition to an engagement by the Ballet Russe de Monte Carlo.

The Portland Philharmonic Orchestra will give ten symphony concerts under Leslie Hodge; and the Portland Junior Symphony will give its customary three concerts under Jacques Gershkovitch.

The summer of 1940 was notable here for the fact that the Stadium Philharmonic Orchestra got through its series of open-air concerts with all expenses paid and a small surplus in the treasury. This was the first time these summer concerts have paid well. The feat is all the more outstanding in that Oscar Levant and Rose Bampton, whose participation as soloists was counted upon to swell the coffers, were compelled to cancel their engagements.

The final concert of the series presented Ivan Petroff, Bulgarian baritone, heard here previously as guest with the San Carlo Opera Company, as the soloist. Mr. Petroff's singing of such scarred war-horses as the Toreador Song and the Pagliacci Prologue was sensational. Credit is also due Conductor Jacques Gershkovitch for his vital part in making the series a success. D. L. P.

5 New Faculty Members at Mannes Music School

Appointment of five new members to its faculty for the opening of its 25th season has been announced by the Mannes Music School. They are Yves Tinayre, French tenor; Georg Szell, Czechoslovakian conductor and composer; Leon Barzin, American conductor; Samuel Gardner, violinist; and Luigi Silva, cellist.

Artur Schnabel will conduct a special series of evening piano classes during Jan., Feb. and March.

Regular members of the faculty who returned for the new season include Frank Sheridan, Robert Scholz, Rosalyn Tureck and Isabelle Vengerova, piano; Paul Stassevitch, violin; Lieff Rosanoff, cello; Olga Eisner and Fritz Lehmann, voice; Felix Salzer, and Newtown Swift, composition and theory; and Carl Bamberger, conducting.

The class in the art of Lieder singing and operatic interpretation, started last year by Fritz Lehmann, brother of Lotte Lehmann, Metropolitan Opera soprano, will be continued.

Two new courses, one in early song literature, conducted by Mr. Tinayre and the other for violin teachers, directed by Mr. Gardner, will be given. Mr. and Mrs. Mannes report an unprecedented interest this year in the courses in orchestral conducting. Mr. Barzin will be a guest teacher in this division.

Sari Biro Starts Season with Lawrence, L. I. Recital

Sari Biro, pianist, who made her debut last season in New York City, opened her fall activities on Aug. 30 when she gave a recital at Lawrence, L. I. Miss Biro will be soloist this season with the Cincinnati Orchestra at Louisville, Ky., and also be heard in Memphis, Tallahassee, Pensacola, Richmond and Denver, appearing with orchestra in the latter city. Her engagements are booked by Concert Direction Annie Friedberg.

Baltimore Applauds Return of Stokowski Youth Ensemble

BALTIMORE, MD.—Leopold Stokowski and his amazing All-American Youth Orchestra provided a superb prelude to the new musical season by giving a concert before an audience estimated in the neighborhood of 5,000 in the huge Fifth Regiment Armory. This was the second appearance locally of this group, their initial bow having been made several nights before they left on their South American tour. These hundred-odd players, who defy the tradition that it takes a great orchestra years and years of playing before it is fit to be heard, displayed the same brilliance that characterized their first performance here.

The program was divided between Bach and Shostakovitch, a strange pair of bed fellows. The Bach proved a little heavy going for some of the customers but all hands experienced a thrill when, during the Preludio from the Partita in E major, the entire first violin section stood up and played from memory. (Sousa did the same thing years earlier with the brass in his march, Stars and Stripes, a sure-fire stunt that always made a big hit.)

The entire evening's program was beautifully played and insistent applause at the end forced the conductor to give an encore. It seems regrettable that the group should be allowed temporarily to disband; here is a ready-made orchestra that could make musical history for any town that took it over.

Bach Club's Inaugural

The main body of the new season got under way with the Bach Club's first concert on October 8 when Mischa Mischakoff, concertmaster of the NBC Symphony Orchestra, was the recitalist. The rest of the Bach Club's program for the season is as follows: Primrose String Quartet, Nov. 13; Belgian Piano String Quartet, Jan. 29; Kolisch String Quartet, Feb. 26; Old Harp Singers of Nashville, Tenn., March 5; Busch String Quartet, April 16. The entire series will be presented in the lovely auditorium at the Baltimore Museum of Art. This will be the club's eleventh season. G. K.

Muscle Shoals, Ala., to Present Artists

MUSCLE SHOALS, ALA.—The Muscle Shoals Concert Association will present this season Albert Spalding, violinist; Mieczyslaw Münz, pianist, and Norman Cordon, bass of the Metropolitan Opera. Mrs. Clopper Almon is president of the association, and Mrs. William Milliken, membership chairman.

WORCESTER FESTIVAL

"KATHERINE BACON'S

Artistry Superb in Beethoven's G Major Concerto

—Pianist's Skill Gives Rebirth to Masterpiece (*Headline*)

It is difficult to imagine a more enchanting performance than that given by Miss Bacon. The liquid quality of tone, the delicacy of the phrasing, and the spontaneous freshness and ease seemed to recreate the music as it was first conceived. It is no easy task to interpret a masterpiece objectively, but it is rarely an artist actually gives the music rebirth. This is perhaps the highest praise that can be bestowed, but those fortunate enough to hear last night's performance doubtless will agree that it is not an exaggeration."

—*Worcester Evening Gazette*—Oct 2, 1940

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David and Clara Mannes, Directors
Leopold Mannes, Associate Director

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PIANO CLASSES
WITH ARTUR SCHNABEL

During January, February and March **ARTUR SCHNABEL** will hold a series of twenty-five evening piano classes. These will be open to a maximum of eight advanced players and an unlimited number of non-performing students and listeners.

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and
THE IMPERSONATION OF OPERATIC ROLES

FRITZ LEHMANN, brother of Mme. Lotte Lehmann, will again hold special classes for singers. Each member of the class will be given opportunities to sing.
Mr. Lehmann does not interfere with vocal production, but develops in the singer the true meaning and creative interpretation of each song through a modern and individual method.

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Steinway Piano

Photo by Willinger

ALEXANDER KIPNIS

Russian Basso Will Make Extensive Tour

Kipnis to Sing Widely in Opera and Concert

Opening his season on Oct. 12, Alexander Kipnis, Russian-American bass, will undertake probably the most extensive concert and operatic tour of any low-voiced singer since Chaliapin, according to his manager, Charles L. Wagner.

Mr. Kipnis will be heard in Lakmé, Rosenkavalier, and Don Giovanni with the San Francisco Opera Company in that city and in the Strauss and Mozart scores with that ensemble in Los Angeles. He will also fulfill several concert engagements in California and then sings with the Salt Lake City Symphony, under the baton of Hans Heniot and with the Seattle Symphony.

Then follows a series of concerts in Colorado after which Mr. Kipnis flies to Havana for two recitals. He returns to New York after fulfilling dates in the Carolinas and Virginia. At the opening of the Metropolitan Opera he will participate in several productions, his first role being that of King Marke in a special performance of Tristan und Isolde on Dec. 12. Mr. Kipnis will be soloist for the Haarlem Philharmonic Society and on Dec. 28 participates in Beethoven's Missa Solemnis at Carnegie Hall with Arturo Toscanini and the NBC Orchestra. His annual Town Hall recital will be on Jan. 7 and his program, in response to requests includes Schumann's Dichterliebe cycle.

Two New England tours are scheduled as well as many appearances in the South. Following the Metropolitan Opera's annual tour, he is booked for the May Festival at Cincinnati. A special program of excerpts from Boris will be presented by Mr. Kipnis with the Rochester Philharmonic, Jose Iturbi conducting, in that city and in Springfield.

Among the colleges to hear him this season will be the University of Colorado, Hampton Institute, Dartmouth College, Wellesley College, University of New Hampshire, State Teachers College at West Chester, Penna., Cornell University, Maryville College and Cranbrook School, Bloomfield Hills, Mich.

Before leaving New York, Mr. Kipnis completed a new series of RCA-Victor recordings.

ANATOL KAMINSKY

Anatol Kaminsky in Return Engagement with N. Y. Philharmonic

Anatol Kaminsky, youthful violinist, who made his debut last winter with the New York Philharmonic-Symphony Orchestra, will open his coast-to-coast tour this fall with a return engagement with the Philharmonic, under John Barbirolli. He will play the Mozart A major concerto No. 5 (K. 219) with the orchestra in Carnegie Hall on Oct. 31 and Nov. 1.

Just 21, and musically of age, Kaminsky has an impressive first concert tour. It starts at Carleton College, Northfield, Minn., Nov. 6, will continue in Bozeman, Mont., Nov. 12; Pocatello, Idaho, Nov. 14; and Nampa, Idaho, Nov. 15. Kaminsky will fill another orchestral engagement, this time with the Sioux City Symphony, Nov. 18. His tour then takes him through the Pacific Northwest, with recitals in Walla Walla, Wash., Nov. 20; Ellenburg, Wash., Nov. 22; Aberdeen, Wash., Nov. 25; Salem, Ore., on Nov. 26; and Marchfield, Ore., Nov. 29. These engagements will be followed by three in California: Chico, Dec. 2; Marysville, Dec. 3; and Salinas, Dec. 5. On his return to the East, Kaminsky will play in Clovis, N. M., Dec. 9, and in Nachitoches, La., Dec. 13.

During the past summer Mr. Kaminsky has lived in Milford, Conn., devoting his time largely to preparation of his repertoire for his tour this winter, and improving his tennis and swimming.

Birmingham Year Promises Growth

Schools Report Progress in Enrollment—Noted Artists for Concerts

BIRMINGHAM, ALA.—Birmingham schools of music have opened auspiciously for the fall and winter with an increased enrollment. The Birmingham Conservatory of Music, Dorsey Whittington, director, has moved into a new building. The Birmingham College of Music, Guy Allen, president, reports a large registration for that institution.

The Birmingham Music Teachers Association held its opening meeting for this season at the Tutwiler Hotel. Officers are: Sara Mallam, president; Mrs. Clarence Andrews, vice-president; Mrs. W. C. Brooks, recording secretary; May McPherson, corresponding secretary; Mrs. D. O. McClusky, treasurer. Mrs. C. W. Phillips heads the program committee and Ethlyn Hayes Randall, the social activities. Cornelia Ehren is historian.

Alec Templeton will open the Birmingham Civic Symphony Orchestra Concerts on Nov. 26, and Richard Crooks will be the first offering of the Birmingham Music Club's Artist Series, on Nov. 1.

The Birmingham Celebrity Series, Mrs. J. W. Luke, manager, will present a series of concerts including Gladys Swarthout, Yehudi Menuhin, Allan Jones, and Kenny Baker.

The Birmingham Apollo Boys Choir, Coleman Cooper, director, has returned from its summer camp near Asheville, N. C., and will give its opening concert here in November. Afterward these singers will go on an extended tour of the Midwest and East.

The Handel Choral Society, Harrell Biard, conductor, has started rehearsals for the presentation of Messiah in December.

Alfred Urbach, of the Birmingham Conservatory of Music faculty, will be heard in a series of cello recitals this season. A. G.

Hindemith to Lead His Works in New Haven

NEW HAVEN.—Paul Hindemith has taken up residence here as a member of the faculty at the Yale University School of Music. The composer will conduct a course in specialized theory and also will be guest conductor of the New Haven Symphony in a program of his works.

Ralph Kirkpatrick has also joined the faculty and is conducting courses in harpsichord music of the 17th and 18th centuries and in the playing of this instrument.

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Photo by G. Marant, Paris

LILY DJANEL,

soprano, has arrived in the United States for concerts and opera engagements. Mme. Djanel sang the title role in Carmen on June 9 at the Paris Grand Opera, the last performance before the German occupation. She was scheduled also to have sung in Ravel's L'Heure Espagnole later that week. She escaped from Paris only through having gone to the home of a friend outside the city to spend the night. Mme Djanel sang the title role in Salome under Richard Strauss' direction many times, including appearances at the Paris Opera and at the International Music Festival in Vichy.

Toscanini to Open Series with Gluck Memorial

Arturo Toscanini will open his season with the NBC Orchestra on Nov. 23 at Carnegie Hall, New York, in a program for the benefit of the Alma Gluck Zimbalist Memorial, which will be a unit in the new Roosevelt Hospital Building.

Verdi's Requiem will be sung with Zinka Milanov, Bruna Castagna, Jussi Bjoerling and Nicola Moscona as the solo quartet and the Westminster Choir providing the chorus. Also on the program will be the same composer's Te Deum.

Toscanini and the late Metropolitan Opera soprano were long friends and it was the maestro who suggested that the late Gatti-Casazza engage her.

Thomas S. McLane, president of the hospital's board of trustees said that a plaque will be placed on the Alma Gluck Zimbalist Memorial stating it to be the gift of the "music public of New York." Mrs. Russell Davenport, daughter of the late singer, heads the committee.

Philadelphia Orchestra Has 6 New Members

PHILADELPHIA.—Eugene Ormandy will open the New York season of the Philadelphia Orchestra in Carnegie Hall on Oct. 15. This will be the first in the annual series of 10 concerts there.

Three members of the orchestra have resigned and three retired, their places being taken by Bernard Portnoy, solo clarinet; Harold Bennett and Albert Tipton, flutes; William Gibson, trombone; William Torello, double-bass; and Sam Singer, viola. The first novelty to be heard in New York will be Mr. Ormandy's arrangement of Handel's D major concerto (No. 26) for organ and orchestra. The new version omits organ.

Houston Symphony Attracts 75,000

Park Series Wins Warm Response Under Baton of Ernst Hoffmann

HOUSTON, TEX.—More than 75,000 persons attended the series of open-air concerts, the first to be held here, this summer by 40 musicians of the Houston Symphony Orchestra under the baton of Ernst Hoffmann, conductor of the regular winter season. The final concert was held on Sept. 11.

The experimental season was inaugurated on Aug. 21 with other concerts on Aug. 28 and Sept. 4, the programs being given in the Miller Memorial Theatre in Hermann Park.

Enthusiasm increased at each succeeding concert and at the final program eight pairs of tickets to the regular 10 concerts of the winter season were awarded.

Also at the final concert the identity of the anonymous sponsor of the series was revealed in the person of N. D. Naman, local real estate broker who was the underwriter of the four programs. His belief that Houston would support "symphonies under the stars" was borne out by the large attendance.

No admissions were charged but at the intermission a voluntary collection was taken. The result, together with Mr. Naman's original contribution not only made the series self-supporting but left quite a sum which was distributed among the musicians in the form of a bonus. Mr. Hoffmann donated his services.

The project was the result of a suggestion by Hubert Roussel, music editor of the Houston Post, who acted as impresario and with Mr. Hoffmann selected the program numbers for the first concert. Thereafter the music was selected entirely from numbers requested by the audience.

The first concert had an attendance of 15,000; the second one of 20,000 and the final one was heard by 25,000. Soloists included Joseph Gallo, concertmaster of the orchestra; Bert Sloan, composer-pianist, and Nancy Swinford, soprano. Students at the Southern School of Fine Arts volunteered as ushers. M. L. N.

Photo by Jos. Abresch

JASCHA BERNSTEIN,

cellist, has returned to New York following a tour in South America, and will be heard in recitals and on the radio during the season.

GEORGE
CZAPLICKI
4th Season Leading Baritone Chicago Opera Co.

Chicago American, 1938
CZAPLICKI SCORES (headline). George Czaplicki, a baritone whose art we learned to admire last season, returned to give more power to AMANOSRO, both as to voice and action. —HERMAN DEVRIES

New York Times, 1940
First and foremost of the stars were George Czaplicki, the highly accomplished baritone of the Chicago City Opera Company, who appeared as JANUSZ, a part he had sung earlier this season with the Chicago troupe. Mr. Czaplicki made known a splendid voice and a fine stage presence and both acted and sang with the authority of a first rate artist. —NATHAN STRAUS

Chicago Daily Times, 1939
George Czaplicki, singing the anschlussed Ethiopian king (AMANOSRO) with plenty of fire and dramatic effect.—ROBERT POLLACK.

Chicago Daily News, 1938
Mr. Czaplicki was an excellent TELRAMUND, and in the first act his gestures made him exactly what Wagner writes in his music, that Telramund is a perfect example of the "smooth talker." —EUGENE STINSON.

Philadelphia Inquirer, 1940
Mr. Czaplicki made an excellent impression as SCARPIA. Long familiar in Chicago Opera, the singer acted and sang his role with sureness and authority; his voice has depth, resonance and much color. To commend him for his singing of "Va, Tosca, nel tuo cuor" in the first act is not to detract from the rest of his performance.—S. L. S.

Evening Public Ledger, Philadelphia, 1940
Mr. Czaplicki created a most favorable impression both vocally and dramatically as SCARPIA. Of imposing stage presence and with a fine baritone voice, he gave more authority to the role than any interpreter since Scotti, and was especially effective in the monologue "Va Tosca," and the following "Te Deum" of the first act and throughout all of the second.
SAMUEL L. LACIAR.

Evening Bulletin, Philadelphia, 1940
The evening introduced an exceptionally gifted and accomplished baritone in George Czaplicki, whose SCARPIA was distinguished by a splendid bearing and a superior vocal style.—HENRY PLEASANTS.

Chicago Daily Tribune, 1939
GRANT PARK CONCERT
Mr. Czaplicki has commanded admiration at the opera house, for two seasons through his fine performance in such operas as "Aida" and "Rigoletto". Since his arrival two years ago, however, he has never enjoyed a success so triumphant as last night's. Poles and non-Poles alike hailed his singing with applause that amounted to an ovation, and called him back for repeated encores.
This public acclaim was well deserved. Mr. Czaplicki's voice is magnificent in its bigness, its solidity, and its manliness of tone quality. I have never heard his voice sound quite so beautiful as it did last night, and I was struck by the way in which its warmth and power seemed to increase as he progressed through a taxing list of songs and arias. —CECIL SMITH

Chicago Herald American, 1939
George Czaplicki's Toreador song stopped the show, as he gave us a rousing and effective account of the bull fighter's "couplets".
—RENE DEVRIES

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Bringing Musical Knowledge To Country's "Average Home"

University Extension Conservatory Pupils Grew From 5 to 250,000 in 37 Years, Announcement from Chicago Institution States

(Other Chicago news on pages 4, 8)

CHICAGO.—The fact that its growth from a single course, with one teacher and a class of five in 1903, to twenty-two courses with more than 250,000 pupils having been enrolled in the intervening thirty-six years, indicates that university extension methods can be applied to music, according to I. W. Prosser, dean of the faculty of the University Extension Conservatory of this city.

The school was founded in 1903 and became the pioneer in teaching music by the extension method. At the outset the directors determined that only the "most eminent, progressive musical geniuses of the times" should be affiliated in the preparation of the courses and this resulted in endorsements of these courses from Ignace Jan Paderewski, Walter Damrosch, Leschetizky and others.

"We decided that the cornerstone of our upbuilding would be the success of our students, that the pupil's welfare and progress should always be the paramount consideration," a statement issued by the Conservatory points out and the "thousands of letters received from grateful, successful students attest the fidelity with which we have maintained this attitude."

Courses Devised by Expert Teachers

Master musicians were induced to take time out from their activities to reduce to writing the principles of their long and successful teaching experience, exactly as they taught them in their studios.

Located in what is probably the musical center of the United States, the Conservatory covers the national field by means of correspondence instruction. Whereas the individual teacher illustrates the lessons with the spoken word, the Conservatory, in addition to the written courses provides photographs which furnish the student with a lasting example. The written examinations are returned to the instructors, who add helpful and critical comments in addition to the grading of the papers.

Acquiring Tone Quality

Tone quality is acquired exactly as in private instruction. The photographic illustrations show the correct positions which must result in the proper tone. The student adopts the pose, guided by the illustrations, which his teacher assumes in showing him in the studio.

It is not always easy with great men, to have the happy faculty of expressing in clear, easy to understand words, the principles and precepts which have made them famous. It was a case of careful selection in obtaining the authors of these courses. One of them gave them this keynote: "Half the problem of teaching," he said, "is to ask the right question at the right time in the right way."

With this idea in mind, every lesson manuscript was edited and revised by a committee of experts and has been observed in all courses.

"Our growth in power and influence in the music world has not been meteoric, but slow and permanent," the Conservatory statement said. "Steadily we have pushed our way onward and upward, leaving no stone unturned to make our instruction sound in musical doctrine and practice."

"Conservatory Training at Home"

F. S. Johnston, president, pointed out that the Conservatory is a member of the National Home Study Council of Washington, D. C., and the only school giving the equivalent of conservatory training in the home study field. Teachers' certificates, diplomas and degrees are granted and honored by educational and musical authorities.

Courses offered in this home study plan include piano, both for students and the normal course for teachers; public school music; harmony; advanced composition; ear training and sight-singing; voice; history of music; choral conducting; clarinet, violin, banjo, trumpet, cornet, guitar, mandolin, saxophone, piano-accordion and organ. Composition and arranging are also offered D. N.

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Photo by Suse Byk

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Wisconsin's Capital Offers 4 Music Series

Student Organization Again to Bring Concert Notables

MADISON, WIS.—Four concert series, bringing some of America's and Europe's foremost artists to Wisconsin's capital city, will give Madison its most ambitious season in 1940 and 1941.

Among the artists and organizations to appear will be Paul Robeson, baritone; Egon Petri and Gunnar Johansen, pianists; Anatol Kaminsky and Nathan Milstein, violinists; Lotte Lehmann and Dorothy Maynor, sopranos; Pietro Yon organist; Hertha Glaz, contralto, the Minneapolis Symphony Orchestra, and the Pro-Arte String Quartet.

The Wisconsin Union, a student organization at the University of Wisconsin, will sponsor Robeson, Petri, Kaminsky, Miss Maynor, and Mme. Lehmann in one series. In addition, it will present the Minneapolis Orchestra in two concerts and a series of Sunday afternoon programs, free to students, which will include the Pro Arte Quartet, now resident here; the University Symphony Orchestra, the University Chorus, the University Concert Band, and others.

A Community Concert series sponsored by the First Congregational Church and the Congregational Student Association will present Yon, Melchior, Johansen, Miss Glaz, and Milstein, besides "An Evening of Familiar Music" by musicians from WHA, the university radio station; the Tudor Singers, a university madrigal group, and the Northland College Choir.

The fourth series, sponsored by the Madison Civic Music Association and the Madison School of Adult and Vocational Education, will consist of free concerts by the Madison Civic Symphony Orchestra, the Madison Civic Chorus, and soloists. All will be conducted by Dr. Sigfrid Prager of Madison, who is also conductor of the Wisconsin WPA Symphony Orchestra of Milwaukee.

Abravanel to Conduct in Chicago Opera Season

CHICAGO.—Maurice Abravanel, former Metropolitan Opera conductor, will direct a series of French and Italian works at the forthcoming six-week season of the Chicago Opera Company.

Still in his thirties, Mr. Abravanel, in addition to serving at the Metropolitan has held posts at the Paris Grand Opera and the Berlin State Opera and directed operatic performances in Australia. As conductor of symphonic music, he led the Paris Symphony, the Concerts Symphoniques in Montreal and orchestras in Sydney and Melbourne, Australia.

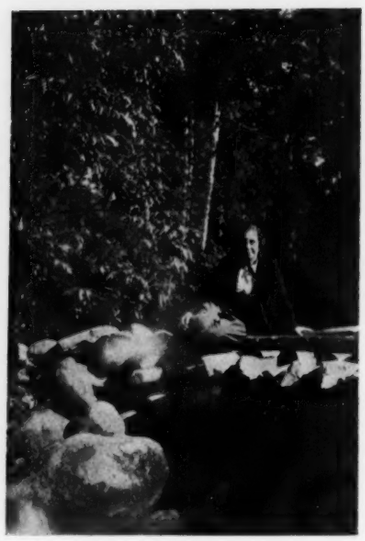
Two seasons ago he served as musical director on Broadway of Knickerbocker Holiday and later directed a concert of music by the composer of that score, Kurt Weill, at the Academy of St. Cecilia in Rome. Mr. Abravanel previously had appeared in France and England as conductor of Ballet 1933 at the Theatre des Champs Elysees, Paris and the Savoy Theatre, London.

During the summer he was guest conductor of the Montreal Symphony at an open-air concert; appeared as conductor of the Chicago Opera Orchestra in Grant Park with Grace Moore as soloist; and directed the WGN Orchestra in a broadcast.

At the Chicago Opera he will conduct Rigoletto, Lucia, Jewels of the Madonna, Manon, Traviata, Otello, Cavalleria Rusticana and Pagliacci. H. N.

Ada Belle Files Sings in Kansas

Several engagements in Kansas City during August and September made an early beginning of the new season for Ada Belle Files, contralto. On Aug. 15 she was soloist at the Johnson County Music Festival. During September she sang at the W.C.T.U. convention, gave an all-Spanish program for the Woman's Auxiliary of St. Joseph's Hospital and was soloist for the Woman's Guild No. 3 at Community Church. On Nov. 4 Miss Files gives a costume recital for the Kansas City Musicians Club.



CARA VERSON,
pianist, on the bridge near her tiny log cabin in the heart of the Arrowhead country in Northern Minnesota, where she spent the summer resting and preparing her programs for the new season.

Ganz to Play His New Score

Rudolph Ganz has been re-engaged by both the New York Philharmonic-Symphony Society and the San Francisco Orchestra for three series of Young Peoples' Concerts. He will play with the Chicago Symphony Orchestra his own piano number, written at Dr. Frederick Stock's request as Ganz' contribution to the orchestra's golden anniversary season. In addition to these assignments and his activities as president of the Chicago Musical College, his season includes appearances with orchestra or in recital in New Orleans; Portland, Ore.; Rochester, N. Y.; Nashville, Tenn., Houghton, Mich.; Amherst, Mass.; Shreveport, La.; St. Joseph, Mo.; Ames, Ia.; Saratoga Springs, N. Y.; Webster Grove, Mo.; La Grange, Ill.; Columbus, O.; Albion, Mich.; Battle Creek, Mich., and Cincinnati, O.

Leah Effenbach to Make Bow

Leah Effenbach, pianist, will make her debut in Town Hall, New York, on Nov. 30 having received this award from the Society for the Advancement of Young Musicians.

The Musical Courier desires to obtain the present addresses of the following:

Alion, Helen
Askenasy, Lola
Benelli, Sandro
Benner, Tord
Benni, Della
Ceh, Frances
Clausi, Enrico
Concia di, E.
Cooper, Nell
Corado, Alexander
Dalmy, Greta
Darling, John Garret
De Gregorio, Franco
De Loor, Gustave
Didur, Olga
Didur, Adamo
Drummond, Hortense
Du Bois, Eugene
Fabrizi, Maestro Gernia
Feibish, Borris
Frankel, Joseph
Franken, Mirian
Gerpoul, Arco
Hansen, Harold
Harris, Richmond
Harrison, Mary
Herlinger Ruzena
Joel, Gerald
Johnson, Kay
Kemp, Clifford
Kirk, Beverly
Kiszely, Itza
Kolitsch, Vlado
Konetzni, Anny
Krull, Richard
LeBray, Yvette
Lenci, Estella
Ligotti, Erminia
Lorenz, Max
Mason, Marcella
Merkel, Sonya
Myriald, Marguerite
Osberg, Frederick C.
Papania, Edward
Pavlowsky, Jascha
Pellitier, Pierre
Radamsky, Sergei
Rudley, Marian
Savina, Anna
Shapiro, Julia
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Sjoland, Gatti
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
Taylor, William B.
Trabilsee, Tofi
Viviani, Gaetano
Van Rhyn, Rene
Von Weber, Roland
Xirelli, Tito
Zeikel, David

Kansas City Forces Plan Extra Concerts

Philharmonic Orchestra Under Krueger to Present Noted Assisting Artists

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra enters its eighth season with greater financial confidence than in any preceding year.

With the return of Karl Krueger, plans have been formulated and many great artists have been engaged for the Thursday and Friday night subscription concerts and other soloists for the nine "Pops." Elisabeth Rethberg, Metropolitan soprano, follows the opening orchestral concert in November. Guiomar Novaes, Brazilian pianist; Robert Casadesus, French pianist (third appearance); Mischa Elman, violinist; Anna Kaskas, Metropolitan contralto (filling her postponed last season engagement) and Louise Mary Meiszner, pianist (third appearance), are scheduled as guest artists. Lois Craft, harpist, and Samuel Thaviu, violinist and concertmaster of the Philharmonic, will appear as soloists and other talented musicians will be featured.

Extra concerts for children and for special occasions with hints of a Christmas surprise concert are planned.

Seven seasons have proven Mr. Krueger a true program builder and not seeming to deviate this year, the conductor promises a selection of orchestral works far more varied and more comprehensive in scope than has ever been heretofore presented. Charles J. Schmelzer, business manager of the orchestra, announces the largest number of out-of-town programs of any season. Including the regular 4-concert series at Topeka, Kansas, single concerts are scheduled in five surrounding states, comprising at least three tours.

Mu Delta chapter of Mu Phi Epsilon has just presented five scholarships of $100 each to Dorothy Quant, pianist; Maxine Stambaugh, violinist; James Stanley, baritone; Maxine Martin, contralto, and Robert Evans, (Eastman School student seeking his Master's degree). Mrs. William Crawford is president. The sorority has distinguished itself in twenty consecutive seasons of Morning Musicals. The proceeds of over $15,000 have provided scholarships for talented students in this section. C. C. B.

HENRIETTA SCHUMANN

Concerts Bureau of America, Inc. Organized for New Season

Organization of Concerts Bureau of America, Inc., with Harry A. Friedenberg as president and D. Frank Marcus secretary-treasurer, has been announced. Offices have been established at 45 West Fifty-seventh St., New York.

Only a limited number of artists will be presented this season, but more are expected to be added to its list later. The bureau states it will represent Henrietta Schumann, pianist; Harold Henry, pianist; Max Rosen, violinist; Gloria Perkins, violinist; Leonora Corona, former Metropolitan Opera soprano; Raoul Nadeau, baritone; Stefan Kozakevich, baritone; Georgina Dieter, contralto; Emilia Del Terzo and Arlene De Faye, piano and vocal duo; and Lisa Parnova, dancer and ballerina.

Academy of Vocal Arts Students Heard

PHILADELPHIA.—Students of the Academy of Vocal Arts fulfilled many engagements during August. Vito Bassi give recitals at Cumberland, Md., and Knoxville, Tenn. Frank Cappelli sang at the Wanamaker Auditoriums, both here and in New York. Anne Simon was heard at Ocean Grove, N. J., at the Methodist Church conference. Dagmar Crosson appeared on Sept. 8 at Cape May with Clarence Fuhrman's orchestra. Robert Davis appeared with her and also sang at Convention Hall and the Admiral Hotel in the same city. John Harrold sang at the Atlantic City Steel Pier during the week of Sept. 1 to 8.

James Pease appeared in principal roles with the Lyric Opera Company in New York.

Photo by Bruno of Hollywood, N. Y.

ALEXANDER SVED AND JEAN TENNYSON

are booked for joint recitals this season under the management of Charles L. Wagner. The Chicago Opera soprano and the new Hungarian baritone, who makes his American debut this season, appearing with both the Metropolitan and Chicago Operas, will give programs in Chicago, Boston, Milwaukee and Norfolk, among other cities. Both artists also will make solo appearances.

American Concert Association Formed to Make Bookings

Reed Lawton, concert baritone, and John L. Mayer have formed the American Concert Association, Inc., with offices at 127 East Fifty-fourth St., New York. According to a statement issued by the new management, concerts have already been booked in 15 cities along the Eastern seaboard. It is expected a country-wide booking, covering 100 cities, will be completed by the end of the year.

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Violinist

TUESDAY, NOV. 19, 1940, 8:15 p.m.
ROBERT TOPPING
Tenor (Debut)

WEDNESDAY, DEC. 11, 1940, 8:15 p.m.
CHICAGO SYMPHONIC CHOIR
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GRACE MOO

"SCORES OF THOU

"Grace Moore, the little Tennessee choir singer who has co
stage entrances of some of the proudest opera houses on earth,
Grant park band shell last night before an audience which fil
lawns between the drives and stretched south almost to the Fiel
was supported by the Chicago Opera orchestra under Maur
direction.

"At one point in the evening Miss Moore confided to the sco
of people in her audience that seldom in her career had she un
an experience as last night. She was, without doubt, enkindled
and the shouts of ecstasy which she heard from the darkness be
saw to it that at least as much fire as she received passed back
audience.

"For Miss Moore was in magnificent form. She sang with
rapture and passion which must have convulsed the heart ev
Columbus toward the field's south end. There was somethi

**Miss Moore Closed the Sumn
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RE SINGS TO RECORD CROWD IN AMERICAN MUSICAL HISTORY

VER 300,000 PEOPLE HEAR GRANT PARK CONCERT

SANDS CHEER GRACE MOORE IN PARK CONCERT"

By EDWARD BARRY

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candid and generous in the way she gave of herself. Again and again during the evening she must have experienced what Henderson aptly called 'the heat and joy of song,' and her superb powers of projection were sufficient guarantee that nothing of what she was undergoing should be lost to the audience.

"She exerted the full power of her sunny personality, too. That smile was no forced smile, but seemed to spring from genuine happiness. Miss Moore carried herself buoyantly, running gaily on and off the stage to acknowledge applause, fetch flowers, sing more songs, and in general have as good a time as the jolliest of her hearers.

"Some high points of a high evening:

"The lift and joyousness Miss Moore gave to the first measure of 'Ciribiribin,' and the terrific momentum she retained and even increased throughout the song.

"The absorbed, deeply felt delivery of the 'Depuis le jour,' from 'Louise,' which was proof even against the maddening interruption of an airplane which chose this particular time to cruise over the band shell.

"The exquisite lightness of the 'Jewel Song' from 'Faust,' and the transparent tone quality which Miss Moore used in projecting Marguerite's girlishness and naïveté.

"Her passion filled delivery of the climactic phrases of 'Mi Chiamano Mimi,' and the lovely ingénue quality of the song's close.

"We do not often have at Grant park, nor anywhere else for that matter, such a display of flooding vitality and exuberance as last night's appearance of Miss Moore afforded.

"Besides accompanying the singer, Mr. Abravanel and the orchestra gave richly colored, intelligently inflected performances of the overture to 'Le Roi d'Ys' [Lalo] and Chabrier's rhapsody, 'España.' The conductor's Iberian blood or the general excitement of the evening [perhaps both] gave to the latter piece a tingle and an infectious quality which we do not usually associate with it. Both soloist and conductor, by the way, are scheduled to appear with the Chicago Opera company next season."—*Chicago Daily Tribune.*

Festivals Season with Record Season to Sold-Out Houses in eme in Havana

The Cuban Government Bestowed on Miss Moore, for the First Time to an American Singer, the Highest Decoration of Merit— the Order of Carlos de Cespedes

Concert Tour on October 10—Debuts as Fiora in Love of Three Kings at Opera, Nov. 23, With the Composer Italo Montemezzi Conducting— Then Rejoins Metropolitan Opera for Special Performances

ment: METROPOLITAN MUSICAL BUREAU, INC., 113 West 57th St., New York

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NEW YORK OCTOBER 15, 1940 No. 3021

A "Loyalty Crusade" in Music

The National Federation of Music Clubs comes forward with a laudable new movement for the present music season. Its department of International Music Relations, of which Helen Harrison Mills is chairman, has urged a "loyalty crusade" in which all the constituent elements of our population should be made to have greater common bonds by stressing the importance of their folk songs.

A recent announcement from the NFMC discusses the project as follows:

"An inspiring opportunity to be of service to our country in this time of threatened danger from within as well as from without and to help preserve the worthwhile things which civilization has given to the human race, awaits every club and individual member of our Federation, through the art of music, through folk melodies.

"Folk songs and dances have been the means by which the people themselves, in all countries and for generations, have expressed their spiritual longings and their hope of better things. It is this music of the native folk which has molded their thoughts and actions and has undoubtedly given them the vision and courage to break bonds of oppression and seek freedom in America. And so it is this same folk music which, in new surroundings and among new friends, should arouse in the heart of every foreigner a full appreciation of the blessings they enjoy in our land and a whole-hearted allegiance to the American flag."

In an effort to promote more music-making of this type, the member clubs of the NFMC are urged to give as many folk song programs or festivals as possible, in which the American national songs and ideals should be featured, and open such events to foreign residents of this country, whose talents may be utilized. The community may be induced to cooperate through civic, social, church, and school groups participating in the folk music plan.

Latin America will be included in the movement, by giving at least one program of music by composers of these countries, and fostering reciprocal musical exchange between the two continents. Lists of Latin American music suitable for performance are available from the Federation.

There is much to be said in commendation of any musical movement which seeks to promote greater unity and fervency of common ideals among peoples, provided these ideals are good ones.

As the Federation spokesman says justly, "A loyalty crusade of this kind, carried on earnestly and with singleness of purpose by our membership from coast to coast, cannot fail to build a firmer unity and security. In the face of serious menace to our democracy no one will wish to sit idle and complacent. We believe our members will welcome such an opportunity to do their bit of personal service at this critical time to help safeguard American freedom and traditions."

—o—

News Note from England

That the vaunted spirit of the British is not quailing despite immense difficulties, and that music is playing an important part in keeping up that morale, is evidenced by the following excerpt from an exclusive reportage of a visit to one of the Midland manufacturing cities by Ben Robertson, Jr., in the New York newspaper PM of Oct. 8:

"In the hotel I found the usual scene—the hotel staff mobilizing to defend the building against incendiary bombs. Kerosene lanterns were burning in hallways in case the electricity failed, and there were buckets, sand and shovels on every floor.

"To my surprise I found the London Philharmonic Orchestra in this hotel and with them was Basil Cameron, who used to conduct the Seattle Orchestra, and now is one of London's conductors. The orchestra, he explained, like the theatrical profession, is touring the provinces since London bombing became so intense.

"It gives two performances daily, the second beginning at 6 o'clock and ending at 8:15, so the audience can reach shelter before the night raids start."

To complete the record, it may be added that the orchestra is visiting many cities in the provinces, not merely one or two, that it is scheduled to play a week in each city. All this while blackouts and bombings go on.

Who knows what effect of normalcy and impetus of faith such brave enterprises may produce—a tangible evidence that not all reason has departed in an era of horrors?

—o—

Variations

(*Continued from following page*)

If all the admiration was sincere, why do those virtuosi practically ban the Godowsky music now? Of that eminent band, only Josef Hofmann consistently does him reverence.

Aside from Hofmann and Saperton, the remaining regular Godowsky performers seem to be Nadia Reisenberg and the indefatigable Paul Howard of Adelaide, South Australia.

✦ ✦ ✦

The Metropolitan Opera, now democratically American, starts its 1940-41 campaign with a typically American opera, Verdi's Masked Ball. To make the event even more American, the original version of the libretto will be used, with the scene laid in Stockholm. Heretofore the Metropolitan had been employing the revised edition, whose *milieu* is Boston.

And speaking of the new season, experienced Francis D. Perkins, (New York Herald-Tribune music editor) looks forward to its end and says: "It is safe to predict that there will have been many performances calling for long and fond remembrances, as well as some which it would be kind to forget, before next Spring brings the season's record to its close."

✦ ✦ ✦

Izler Solomon, the conductor, is quoted as saying (New York Times, September 29) that "Women are men's equals in the musical world and whoever thinks differently is either the victim of prejudice or old-fashioned ideas."

Cartoon by Bo Brown

"Play a few bars of vamp. My toupee is slipping."

Gallant Mr. Solomon invites an honest difference of opinion unless he refers to performers and teachers. Certainly women have hitherto not been men's equals as great composers, even though they created outstanding books, poems, plays and paintings. It is neither prejudice nor old-fashioned to affirm that no woman has written a symphony, opera, concerto or chamber-music equal to the works of the male masters. That is by no means belittling the many excellent compositions, in small and large forms, of Smythe, Holmes, Chaminade, Daniels, Branscome, Foster, Beach, Suesse, Melville, Lehmann, Radie Britain and others. (Especially Miss Britain's new Southern Symphony deserves an early major premiere.)

When the feminine equal of the three B.'s or their closest compeers finally makes emergence, it is safe to say that the world would not be slow in recognition and rewards.

✦ ✦ ✦

Come what may or come what will,
Worcester's Festival flourishes still.

Just ended, the annual music Fest in the Massachusetts city celebrated its 81st annual recurrence.

In my earlier years with the Musical Courier I was a regular visitor to the W. F. and remember some flaming artistic experiences there, particularly the contributions of some of the operatic stars, and my first hearing of Parker's Hora Novissima.

One great pleasure was the yearly chance to hobnob for a few days with the late Philip Hale, brilliant Boston music critic. Also he gave me the best laugh I ever had in Worcester. It happened in the lobby of the old Bay State Hotel. We were standing together when a young soprano who had made a bad fiasco came over and said, "Mr. Hale, I read what you wrote in the Boston Herald about my performance in the oratorio. But I was frightfully nervous and can do much better. Is there any way I could cure my nervousness?"

He took on a look of sympathetic interest and answered, "My dear, I'm glad you asked me. There is one sure way. Chew a quid of tobacco while you're singing. That will concentrate your mind, soothe your nerves, and make you forget all about your singing."

The poor thing hurried away, and Phil remarked to me, "Do you know why that came into my mind just now? I thought of it while she was singing, because it sounded not only as if she had the quid in her mouth, but also as if she had swallowed it."

✦ ✦ ✦

Toscanini celebrates the opening of his season in New York (November 23) with a joyous program consisting of Verdi's Requiem.

VARIATIONS

By Leonard Liebling

To hear some earnest idealists talk, one would think that music could stop wars now and forevermore. Past history refutes that gentle notion. Music in one form or another has existed almost as long as wars. In fact, some music has been, and is, used essentially for martial purposes. There were fierce wars during the time of Palestrina, Bach, Haydn, Mozart, Beethoven. Certainly in 1914 and thereafter, music had advanced to possibly its greatest development, circulation and availability. Hitler, Mussolini and Stalin know a great deal about music and are reliably reported to love it. Soldiers sing on march and at their camps, and listen to band programs. There are phonographs and radios in many of the dugouts. Civilians in the warring countries go to concerts and operas, and make music at home.

Summing it all up, one feels like asking in the phrase of the day, "And so what?" The immediate prospect is that symphonies will not soon supplant shrapnel, and that the three B.'s will not take the place of bombs, bayonets and Blitzkriegs.

Bach composed glorious music during Frederick the Great's Silesian Wars, dedicated some of it to him, and wrote him flattering letters. Haydn finished The Seasons while Napoleon was defeating Austria, the composer's native land. In the same period, Beethoven premiered his Septet and first piano concerto. Five years later, when Austria had its *débâcle* at Austerlitz, he gave the first performance of Fidelio and wrote the Appassionata Sonata. If Mozart had not hoped for a Royal appointment from the Austrian Emperor, he would have gone to work for Frederick the Great. Brahms' Triumphlied celebrated the Prussian victory over France. Ten years later Saint-Saëns conducted his Samson and Delilah at Hamburg.

And so it goes. War and music seem able to exist side by side, more's the terrible pity.

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Musical oldsters who lived the past, and musical youngsters who like to hear about it, will find arresting matter in Seeing Stars, the newly issued biography of Charles L. Wagner, dean of America's concert impresarios. (G. P. Putnam's Sons.)

He sketches his career from his early Shelbyville, Ill., days as a clerk in a bookshop, to the present moment when he is still managing some of the leading solo artists and ensembles. Wagner's nearly 400 pages present a general outline of musical doings and conditions since 1895 or so, and his storytelling has raciness, gusto and humor, with particular emphasis on McCormack, Galli-Curci, Mary Garden, John Charles Thomas, Gieseking, Kipnis, Jeanette MacDonald, Rosenthal, Elman, Morini, and other celebrities whose fame and fortunes he helped to increase.

Wagner's frankness and militancy stick out all through his pages, especially where he speaks of managerial "combines" (NBC, CBS, Civic, Community, etc.) and tells why he never joined them and remained an independent.

A paragraph on page 189 interested me greatly. There Wagner says that it was always part of his strategy to make it difficult to obtain tickets for his concerts. I can vouch for that warmly, as I recall my own youthful adventure with him many years ago at Ocean Grove, N. J., when McCormack gave a recital there. I had just joined the staff of the Musical Courier as a junior critic and sort of ninth assistant editor. It was my first "big" journalistic job, and I correspondingly swelled up. Summering at nearby Atlantic Highlands, I saw the McCormack announcements and confidently invited a young woman to accompany me to his Ocean Grove recital even though I had no tickets.

Arrived at the Auditorium there, we were engulfed in the vast crowd milling in the lobby and at the box-office.

"Where's the manager?", I inquired haughtily of a ticket-taker, and he pointed to a slim young man—Wagner—a few feet away, who seemed to be trying hard to mollify a beseeching group surrounding him. He wore a frock coat and silk hat, and looked even more important than I felt.

"Why should I give you tickets?" he asked freezingly.

"I'm a member of the Musical Courier staff."

Wagner's expression immediately became highly sympathetic and concerned. "My dear boy," he cooed, "I would love to give you the tickets, but it's simply impossible. Why, do you know a few minutes ago I tried to buy a seat for myself, and the man at the box office told me that he's completely sold out. Can you imagine that? I'm the manager, and I can't even get in myself."

I explained to my guest, "He offered me seats in the last row, and I wouldn't take them. It isn't much of a concert anyway. Let's go bathing instead." It took me some years to get over my hatred of that man Wagner.

The many good *racontes* in his book are interspersed with at least two known to almost everyone. One is the Godowsky-Elman "Not for pianists" and the other the Heifetz-Rubinoff-NBC elevator boy anecdote. Charley might have omitted those ancient musical Joe Millers.

◆ ◆ ◆

From my admired and good-hearted friend, Hendrik Willem Van Loon, a letter announcing that he is sending a refugee violinist to me who needs employment. (H. W. doesn't know that I am unable to help his *protégé*.)

The letter says: "Here is something new under the sun . . . an immigrant with a bona fide reputation as a fiddler, who does not want to spiel in Madison Square, borrow a Guarnerius or have a conservatory of music of his own. He would like to find the niche in which he can continue to do what he did in Vienna, spread fiddling among those masses rarely touched by catgut and preach the gospel of the Kammermusik. And . . . believe it or not. . . he is not in a hurry but would like to know how to approach the problem with the least bit of damage to both himself and his customers. In short an intelligent musician and immigrant. As you can tell him more in five minutes than I can hope to do in a year (literature being my line) I am sending him to you. I have hitherto had mercy upon you and so ask for your indulgence." . . .

If there is anyone who can guide the modest violinist to interested circles, I shall be glad to forward his name and address.

Van Loon writes also about his new book on Bach (to be sold with eight extra thin attached phonograph records played by pianist Grace Castagnetta): "It is now on the press, and what with the records, is the first musical biography in which the composer is allowed to speak for himself. People predict a noble failure as it is a bit too new. But I have failed before—always doing something a bit new, and yet there still is a bowl of soup and a glass of beer here in Old Greenwich awaiting your pleasure whenever you want a day Away From It All. . . .

"I'm off for Hyde Park, where some of us writers and other professionals are to rally around Roosevelt at his home. I expected great things of Wendell Willkie. Indeed I was ready for the second coming of Christ, and behold, it was Bishop Manning!" . . .

◆ ◆ ◆

One of the most clever and amusing musical books to reach this desk in a long while, is People of Note, by Laurence McKinney, with drawings from the pen of Gluyas Williams. (E. P. Dutton and Co., Inc.)

The text is light verse, highly humorous and at the same time musically instructive, for in his persiflaging, Mr. McKinney shows real knowledge of the functions of orchestral conductors and players, solo and choral singers, and other People of Note. The Williams illustrations caricature the performers but he pictorializes the musical instruments authentically, and also the way they are used.

Here are some characteristic McKinney whimsies:

(Conductors)
"Their strange grimaces on the podium
Suggest bicarbonate of sodium. . . .
They have to think up countless capers
To keep them in the daily papers."

(Violins)
"The violins have been gregarious
Right from the time of Stradivarius."

(Double basses)
"The men who have the saddest faces
Are those who play the double basses."

(Flute)
"To sound those notes—so chaste, so pure—
He blows across the embouchure."

(Trumpet)
"Remember this about the trumpet:
You either have to like or lump it. . . .
To sound it tinny and acute
You stuff it with a pointed mute—
(With dance bands derby hats are normal
But symphonies are more informal.)"

(Percussion)
"When music gravitates to Russian
The noise you hear is called Percussion."

(Mixed Chorus)
"Sopranos, Altos, Tenors, Basses,
Are rarely chosen for their faces,
But for the strength which they employ
In shrieking out 'The Hymn of Joy'."

(Lady Harpist)
. . . "Then she will sit and sit and wait,
Dispassionate and desolate,
Till the conductor's nod, or frown,
Sets her to striking up and down.
After these chromatic bits—
She simply sits and sits and sits.
A harpist must have lots of pluck—
A black silk costume—and a truck."

If those samples do not make you wish to read the whole McKinney book, then you are either fatally serious or—a double bass player.

◆ ◆ ◆

Walt Whitman wrote:

"I celebrate myself, and sing myself,
And what I assume you shall assume."

Could he possibly have had operatic stars in mind? We know that he was a frequent attendant at the Academy of Music in New York and at lyric theaters elsewhere.

◆ ◆ ◆

David Saperton's All-Godowsky piano recital in New York on October 5 might have reminded pianists that the mighty Leopold wrote a number of outstanding original works for the keyboard, made some of its finest transcriptions, and developed its technic further than any one else since the time of Chopin and Liszt.

◆ ◆ ◆

I used to see nearly all the great pianists at Godowsky's home and hear them rave about his Walzermasken, Miniatures, Triakontameron and compositions for the left hand, as well as his transcribed Bach and other ancients, Johann Strauss and arrangements of the Chopin Etudes.

(*Continued on preceding page*)

Somebody Told

by Simon Snooper

Although she had been planning a vacation for several months, busy Henrietta Schumann found that her pianistic engagements prevented it—that is, until a few days ago. So she had decided to take one Sunday off from her regular broadcasts from the Radio City Music Hall, had bags packed and was ready to go.

However, when the postman arrived, she found a load of fan mail all asking that she play the Tchaikovsky piano concerto. The obliging player consented—and away went all thought of a "vacation" for the time being.

Simon learned, however, just as this issue went to press, that Henrietta has sneaked off on a brief holiday, her whereabouts a dark secret but far removed from any of Jim Farley's erstwhile staff. Once the furlough is over, a busy concert season looms, for Concerts Bureau of America, Inc., has bookings awaiting her.

* * *

William O'Dwyer, Brooklyn's vigilant District Attorney, who is much in the news these days because of his ruthless pursuit of certain gentlemen alleged to have made killing a trade, was a guest in a loge for the recent Town Hall recital of John Feeney, Irish tenor.

Just to show that all branches of the law have a healthy interest in music, two countrymen of the recitalist's, police sergeants on duty outside the hall, stood in the back for some of it.

When the D. A. stepped out, he greeted the men affably and asked how they liked the program. One commented heartily: "He was wonderful when he sang the songs we all know. But," the guardian of the peace added enthusiastically, "he sure gave the high part of that 'Italian piece a fine belt!"

* * *

"Brahms and I were seated in a Vienna café," Moriz Rosenthal recalled recently. "It must have been about 1885. A certain Mr. Finck, composer and pedagogue, came in and said loudly, 'Rosenthal, are you still playing Chopin? So much Chopin! I guarantee you that in ten years from now no one will play a note of him'"

"Do you know what I told our Mr. Finck? I said, 'I know that, and for this reason I will play him now.' Brahms just said, 'Bravo!

"So you see, even in those times in Vienna, there were many of us who knew Chopin was not just an exotic.

"Now that I am a little older, I am even more certain of the unique and original genius of the man. There is a Chopin prelude, opus 45. To me, it seems the Bible of the new harmonies."

Schuster Holding Auditions for Philharmonic Awards

Joseph Schuster, first cellist of the New York Philharmonic-Symphony Society, is conducting auditions in Suite 604, Steinway Hall, New York, for applicants for the Philharmonic Scholarship in cello which is available to advanced students. The winner will receive a year's free tuition with Mr. Schuster, under a grant from the directors of the orchestra.

Mr. Schuster this season in addition to several appearances as soloist with the orchestra under both John Barbirolli and Bruno Walter, gives his annual Town Hall, New York, recital, and will be heard in several other cities. He has reopened his studio for a limited number of pupils.

Bishop to Assist Ish-ti-Opi at Town Hall Recital

Frank Bishop, pianist, will assist Ish-ti-Opi, Indian baritone, at his New York recital at Town Hall on Oct. 26, playing two groups of numbers. On Oct. 16 Mr. Bishop will be heard in the Cesar Franck Variations with orchestra at Saint Johnsbury, Vt.

NEW YORK CONCERTS

Tuesday, Oct. 15
Erno Balogh, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, Oct. 16
Gertrude Bary, pianist, Town Hall (A)
Shura Cherkassky, pianist, Carnegie Hall (E)
Nora Fauchald, soprano, Town Hall (E)

Thursday, Oct. 17
Philharmonic-Symphony Society, Carnegie Hall (E)
Ellen Wilson Meibes, Soprano, Carnegie Chamber Hall (E)

Friday, Oct. 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Hadley Foundation Concert, Carnegie Hall (E)
Bronislaw Gimpel, violinist, Town Hall (E)
William Goldberg, pianist, Carnegie Chamber Hall (E)

Saturday, Oct. 19
Eugene Gash, pianist, Town Hall (A)
Verna Mimosa, pianist, Town Hall (E)

Sunday, Oct. 20
Irene Rosenberg, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Louis Bailly, violist, Benar Heifetz, cellist), Town Hall 5.30
Marian Anderson, contralto, Carnegie Hall (E)
Doris Trotman, soprano, Carnegie Chamber Hall (E)

Monday, Oct. 21
Edward Kilenyi, pianist, Town Hall (E)
Serge Radamsky, tenor, Carnegie Chamber Hall (E)
Gordon Davis, tenor, Steinway Hall (E)

Tuesday, Oct. 22
Charles Myers, pianist, Town Hall (A)
Robert Shilton, baritone, Town Hall (E)

Wednesday, Oct. 23
Elsie Houston, soprano, Sherman Pitluck, violinist, Carnegie Chamber Hall (E)
Dorothy Maynor, soprano, Town Hall (E)

Thursday, Oct. 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Oct. 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Artur Rubinstein, pianist, Carnegie Hall (E)
Arthur Loesser and Beryl Rubinstein, duo-pianists, Town Hall (E)

Saturday, Oct. 26
Fritz Kreisler, violinist, Carnegie Hall (A)
Katherine Bacon, pianist, Town Hall (A)
Ish-ti-Opi, baritone, Town Hall (E)

Sunday, Oct. 27
Harriet Eells, mezzo-soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Budapest Quartet and Benar Heifetz, cellist), Town Hall 5:30
Michael Rosenker, violinist, and Mario Castelnuovo-Tedesco, composer-pianist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)
Emma Fairweather, soprano, Steinway Hall (E)

Monday, Oct. 28
Abbey Simon, pianist, Town Hall (A)
Charles Holland, tenor, Town Hall (E)
Lucy Brown, pianist, Carnegie Chamber Hall (E)

Tuesday, Oct. 29
Morley Evans, baritone, Town Hall (A)
Jorge Bolet, pianist, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Hall (E)

Wednesday, Oct. 30
Alice Brookfield, pianist, Town Hall (A)
Sarah Gorby, contralto, Town Hall (E)
Jascha Heifetz, violinist, Carnegie Hall (E)

Thursday, Oct. 31
John Walsh, baritone, Town Hall (A)
Robert Kitain, violinist, Town Hall (E)
Philharmonic-Symphony Society Carnegie Hall (E)

Friday, Nov. 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Jan Smeterlin, pianist, Town Hall (E)

Saturday, Nov. 2
Philharmonic-Symphony Society, Carnegie Hall (M)
Viola Wasterlain, violinist, Town Hall (A)

Sunday, Nov. 3
Philharmonic-Symphony Society, Carnegie Hall (A)
WPA Orchestra, Carnegie Hall (E)
New Friends of Music (Primrose Quartet, Bela Bartok and Ditta Pasztory, pianists), Town Hall 5:30
Rose Pauly, soprano, Town Hall (E)

Monday, Nov. 4
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Hall (E)

Wednesday, Nov. 6
Josef Hofmann, pianist, Town Hall (E)
Zona Hall, soprano, Carnegie Chamber Hall (E)

Thursday, Nov. 7
Philharmonic-Symphony Society, Carnegie Hall (E)
Carroll Glenn, violinist, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)

Friday, Nov. 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Kirsten Flagstad, soprano, Carnegie Hall (E)
Celius Dougherty and Vincenz Ruzicka, duo-pianists, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Hall (E)

Saturday, Nov. 9
Elisabeth Schumann, soprano, Town Hall (A)
Sergei Rachmaninoff, pianist, Carnegie Hall (A)
Werner Lywen, violinist, Robert Pitney, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, Nov. 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Ellen Ballon, pianist, Town Hall (A)
New Friends of Music (Fritz Busch, violinist, Rudolf Serkin, pianist), Town Hall 5:30
Frank Mannheimer, pianist, Town Hall (E)
WPA Orchestra, Carnegie Hall (E)

Monday, Nov. 11
Vladimir, Nathalie and Paul Drozdoff, pianists, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Tuesday, Nov. 12
Eugene Gash, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, Nov. 13
Grace Leslie, contralto, Town Hall (E)
Robert Bostwick, baritone, Carnegie Chamber Hall (E)

Thursday, No. 14
Raoul Nadeau, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Nino Bellafiore, tenor, George Keller, baritone, Carnegie Chamber Hall (E)

Friday, Nov. 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Rudolf Serkin, pianist, Carnegie Hall (E)

Photo by Larry Gordon

JEAN DICKENSON, METROPOLITAN OPERA SOPRANO, CHATS at the dinner of the National Committee for Music Appreciation at the Waldorf-Astoria Hotel, New York. With her are Dr. Milton Berliner, left, and Maestro Cesare Sturani. On Oct. 17 and 18 Miss Dickenson sings in Toronto and on Nov. 5 in Montreal, Canada.

I See That

Leonard Stocker, baritone, appeared with the Lyric Opera Company in Gilbert and Sullivan repertoire at the 44th St. Theatre, New York. He sang the counsel in Trial by Jury and Pish Tush in Mikado.

* * *

Verna Mimosa, American pianist, graduate of the Manhattan Music School where she studied with Francis Moore, makes her recital debut in Town Hall, New York, on Oct. 19.

* * *

Leonard Warren, baritone of the Metropolitan Opera, sailed on Sept. 21 for Puerto Rico to appear there with the National Grand Opera in Traviata, Trovatore, and Pagliacci. He is now fulfilling a series of radio and concert appearances prior to rejoining the Metropolitan.

* * *

Karin Roon has resumed instruction at her New York studio for Corrective Breathing and Relaxation.

* * *

Eleanor Steber, soprano, who joins the Metropolitan this fall, will fulfill concert engagements before the opera season. She gave a program in Lockport, N. Y., Oct. 10.

* * *

Elmo Russ, composer, was represented on four programs given during Music Week, Sept. 22-29 at the New York World's Fair. Many of the artists who appeared with him in his Peace Pageant, which he wrote, produced and directed in the Court of Peace, were heard again. His setting of the Lord's Prayer and his Children's Prayer were programmed.

* * *

Among the fall bookings for John Carter, Metropolitan Opera Association tenor, is one in Springfield, Ill., on Nov. 12, immediately following his recital in Holland, Mich., the preceding day.

* * *

Frank Whitmore, bass baritone, and Elsie Marie Elya, 18-year-old soprano, pupils of Fraser Gange were winners of scholarships at the Peabody Institute, Baltimore.

* * *

Anna Handzlik, contralto, appeared with the Lyric Opera Company in their recent Gilbert and Sullivan performances in New York.

"Stradivarius Of Castanets" Aids Work Of Dancers

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Guido Carreras is known as the "Stradivarius of the castanets."

Most people do not realize the difficulty of playing the little blocks of wood that are in the equipment of every Spanish dancer. The operation looks simple, but is capable of great nuance and requires tremendous dexterity; in the hands of a virtuoso it can be a real musical instrument.

When asked how he became interested in their construction Mr. Carreras, who evidently possesses a philosophical turn of mind, answered: "My dear young lady, people always want to know how things have begun, and practically nothing in the world has a precise beginning. Any creation, whether material or abstract, takes a definite shape at a certain moment, but this moment, like the creation itself, is the result of the contribution of innumerable facts and influences.

"As for my interest in the apparently so simple instrument as the Spanish *castanuelas* (called *palillos* in Andalusia, and never castanets in any part of Spain), it happened like this—"

Greatly impressed, this reporter caught a firm grip on herself, while Mr. Carreras went on to explain that in 1917 he was in Buenos Aires and met La Argentinita after a performance. With her and a musician friend they were discussing the castanets when the musician, who had a keen ear, mentioned that the difference in sound between the right hand that carries the melody and the left, that accompanies, was a major third. Carreras began to inquire why so few castanets were perfectly matched, and that was the beginning of his interest in the making of castanuelas.

LA MERI PLAYING THE CASTANUELAS
designed by Guido Carreras.

Finding Ideal Wood

His first problem was the wood, and during his travels in India, Brazil, Argentina and Italy he continually searched for hard woods. The best, he found, was granadilla. "There is no better wood than granadilla for a perfect pair of castanuelas, but it is rather hard to find, for it is an equatorial tree which was introduced into Spain several centuries ago, and in its new climate does not grow very big. After many years of searching I have been able to obtain some magnificent blocks of Congo granadilla, and all my instruments are made from this wood save a few incidental pairs of ebony. Ebony, too, has a very fine tone, but the wood has the great defect of splitting very easily.

"My castanuelas are slightly different from the usual ones. This is because I have made a special study of the curve upon which the two separate pieces are articulated, as well as the angle of the hole through which the cord passes to hold the two together.

"Another very special invention of mine is the one of the '*pico*.' This is the point where the two halves hit together. In all pairs, even those of the best makers of Spain, the two points are carved in identical shape. When the two shells move a little sidewise (which happens often to the inexpert), the opening between the two diminishes, and the sound is altered. In my instruments, the shell above has a round button, while the one beneath has a flat shelf. Thus should the two halves dislocate for even as much as a quarter of an inch, the sound remains pure."

Mr. Carreras has supplied other improvements, but an explanation would involve a lengthy and technical discussion of the problems of acoustics and vibration. Suffice it to say that his instruments are already in the hands of every prominent Spanish dancer that has had the good fortune to have played them. La Argentinita, Pilar Lopez, Fredrico Rey, Juan Martinez and Jose Fernandez will all be using them this season.

* * *

The Junior Programs Ballet Company presented a preview of their new ballet, Robin Hood, at the Heckscher Theatre. Edwin Strawbridge was the choreographer and leading dancer. He was assisted by Virginia Miller, Barbara Gaye, Marguerite de Anuera, Charles Tate, William Cooper, Louis Vinai, William Miller, and Henry Omond. The entire production was under the direction of Saul Lancourt; music from old English Ballads was compiled and arranged by Marguerite Carlisle, and Martha Picken was the Narrator.

Grand Rapids Founds Chamber Music Guild

New Group to Give Concerts by Residents and Visitors

GRAND RAPIDS, MICH.—A new musical organization has been formed in this city by lovers of ensemble music. It is called the Grand Rapids Chamber Music Guild, with members of a string quartet as its founders and sponsors. They are Ned C. Colby and Karl Bernt, violins; Emanuel Jablonski, violist, and William Kay, cellist. They are planning to give a series of six concerts during the season, and later hope to bring other string ensembles to the city. Officers of the Guild, which is planned as a civic organization, are Walter Clark, president; Dr. W. B. Klinesteker, vice-president; Mr. Colby, secretary and musical director, and Hazel Mae Colby, treasurer.

Artists chosen by the St. Cecilia artist committee for the society's course are Erica Morini, violinist; Jan Smeterlin, pianist; William Horne, tenor; Hertha Glaz, contralto, and Willis Charkowsky, pianist. Paul Shinkman of New York, native of this city, will lecture on current topics. The president of the society is Mrs. Ralph Sasser, and the artist committee comprises Mrs. Dorothy Pelck McGraw, chairman; Mrs. Loren J. Staples, Mrs. James B. Burr, and Mrs. Helen Baker Rowe.

New members on the faculty of the Fine Arts School of Music are Dorothy Casault, Mary Jean Rogers, and Gerard Hanchett, teachers of piano, who will assist Mrs. Peter Kleynenberg and Miss Eleanor Malek in that department.

Chester J. Berger, teacher and director of the Berger School of Music, is featuring demonstration recitals, as a basis for poise and a stimulant for practice.

H. B. R.

N. Y. College Operatic Workshop Resumes

Activities of the Operatic Workshop at the New York College of Music resumed on Oct. 14 for both individual and class work. The workshop presented Pinafore last season at the Brick Church, New York, and plans two productions this season; one a Gilbert and Sullivan score and the other a light opera with several performances and changes of cast.

Opportunities are afforded students to participate in the technical work, including stage management, design and execution of scenery, lighting, costumes, make-up and properties as well as rehearsals and coaching of principals and ensemble in the musical and dramatic phases of the productions. Auditions are held daily and on Monday and Thursday evenings.

New Toledo Orchestra Seeks Civic Status

Four Concerts with Noted Soloists Are Announced

TOLEDO, O.—A successful effort is being made in this city to establish the Toledo Symphony Orchestra as a civic enterprise under George King Raudenbush, its recently chosen conductor. The sale of season tickets has been in progress for some time. On the evening of Sept. 26 a party was held in the Hotel Commodore Perry, when the orchestra gave an informal rehearsal before a large group of invited guests, interested in making the season a success.

There will be four concerts in the Paramount Theatre, the first on Dec. 16, when Yehudi Menuhin will be the soloist. On Feb. 17 Igor Gorin, baritone, will appear with the orchestra; on March 31 Edward Kilenyi, young pianist, will be the soloist, and on May 5 Helen Jepson, soprano of the Metropolitan Opera, will appear.

Besides two series of concerts this season in the Peristyle, the Museum of Art is offering a series of free musical events including appearances by Abram Chasins, composer-pianist; Roy Harris, American composer; the Walden and the Coolidge String Quartets.

A. McL. T.

Vronsky and Babin to Play with N. Y. Philharmonic

Victor Vronsky and Victor Babin, duo-pianists, on Oct. 24 and 25 are soloists with the New York Philharmonic playing Mr. Babin's Concerto, which had its premiere last November with the Chicago Symphony under Frederick Stock. They were soloists at the Hollywood Bowl concert on Aug. 23 under Georg Szell's baton in the Mozart concerto and during the summer gave two concerts for British war relief at Albuquerque, N. M.

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Carrying On Best Vocal Traditions Of the Past Is Betsy Culp's Aim

Reared in a musical family and having spent her entire life in this environment, Betsy Culp, pianist, coach and singing teacher will continue to direct the Dornay-Culp Studios in the absence of her partner and associate, the late Louis Dornay, with whom she was associated for a quarter of a century. Mr. Dornay, tenor of many leading opera companies and noted recitalist, died last August.

"I have devoted my life to music," said Mme. Culp. "From the time I was fifteen, I have been associated with artists starting in my parents' home in Groningen, Holland, where musicians were always gathering. My early studies were with Maurice Hageman, father of Richard Hageman, the conductor and composer. In fact, Richard and I often worked together. From these surroundings, it was natural for me to be associated with singers and I made many tours with artists, among them my cousin Julia, who is remembered in this country as a noted Lieder interpreter, and also with Elena Gerhardt and other musicians.

Perpetuating Principles of Voice

"Mr. Dornay and I were associated as teachers for eighteen years, and we would assist each other. He had very definite ideas about the art of singing, while I devoted much of my time to interpretation. But very often we would suggest things to each other so that we really became one in our teaching. We had toured together, going as far as the Dutch East Indies, which is much in the news today and where we were among the first artists to appear.

"Therefore, I feel that in carrying on alone, I am not really doing this because of my long association with Mr. Dornay. We have brought out many artists, among them Lucille Manners who in January completes her fourth year as exclusive artist on the Cities Service radio hour; Dorothy Kirsten, soprano, who studied with us; Margaret MacLaren, concert and radio soprano, Morton Bowe, tenor, who participated in the Metropolitan Opera Auditions of the Air and who is now on the Coast and many others."

Radio Star Among Pupils

Miss Manners, who was having a final lesson on the program which she was to offer the next night at Youngstown, O., with orchestra, told of her long association with both Mr. Dornay and Mme. Culp. The latter smiled as she said, "Lucille's success has been our success." Miss Manners, who is planning another Town Hall recital, has dates in Columbus, Manchester, and a return engagement in Toronto where she recently appeared with the Toronto Orchestra.

"Lucille cannot fulfill all the requests for appearances because she is exclusive with Cities Service," Mme. Culp said, "and has to keep close to New York for these weekly concerts, but she is an artist who will become as well known on the concert stage as she is on the radio."

Musicales to Be Continued

Mme. Culp said that she plans to continue the musicales at the studio and also the students' recitals where pupils come and make written criticisms of each other's work. The recording system whereby pupils can later hear themselves sing and check on the faults will also remain a part of Mme. Culp's work.

"Of course it is difficult for me to readjust myself, but I feel Mr. Dornay and I are still working together," she said as the Musical Courier interviewer departed. H. A. S.

New York La Scala Opera Heard in Brooklyn Trovatore

The New York La Scala presented Il Trovatore at the Brooklyn Academy Saturday, Sept. 21, with Fulgenzio Guerrieri conducting, and Winifred Heidt, mezzo-soprano, and Frederic Jencks, baritone, making their first appearances in operatic roles. Ralph Errole, tenor, an experienced artist, was Manrico, Anna Balos, who made her debut at the Hippodrome several seasons ago, sang Leonora with good feeling for the part. Frederick White as Ferrando, and Mildred Ippolito and Alfredo Neri rounded out the cast. Mr. Jencks made a very favorable impression, having a good voice and being at home on the stage. Although Miss Heidt's obvious talents and lovely voice occasioned no surprise to those who have followed the career of this gifted young woman, which included the winning of a special prize at the Metropolitan and an appearance as guest artist on the Ford Hour, she acquitted herself admirably and was received with enthusiastic applause both for her beautiful singing and convincing enactment of the role of Azucena. N. S.

Junior Day at World's Fair Held by State Federation

Junior Day, under the auspices of the New York Federation of Music Clubs, was held at the New York World's Fair on Oct. 5. The program, directed by Felice Haubiel, included a greeting by Mrs. Edmund Cahill, State president. Individual, ensemble and choral numbers were presented.

STUART ROSS
will teach this season on Tuesdays in Philadelphia at the Clark Conservatory; on Fridays and Saturdays in Troy, N. Y., at the Emma Willard School, and on the other days at his private studio in New York. He continues as accompanist for Charles Kullman, Kathryn Meisle and various members of the Metropolitan Opera Quartet, and for the Down Town Glee Club. Last season Mr. Ross assisted at the piano at 52 concerts.

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STELL ANDERSEN and ALBERT MORINI
at the former's summer studio in North Bennington, Vt., where the pianist and her manager discussed her appearance in the Great Piano Classics series being presented by Mr. Morini in cooperation with the Brooklyn Institute at the Brooklyn, N. Y., Academy of Music. Miss Andersen will be heard on Jan. 28.

Daltry Company in N. Y. Opera Festival

Gilbert and Sulivan Series Opens with the Gondoliers

The Lyric Opera Company, under the musical direction of Joseph Daltry, opened a Gilbert and Sullivan repertory series at the Forty-fourth Street Theatre, New York, on Sept. 30, with The Gondoliers. The company had previously appeared in open air summer seasons at Robin Hood Dell, Philadelphia, and the Watergate, at Washington, D. C., but has added a number of members to the forces for its present tour. New scenery designed by Samuel Leve graced the New York opening, Charles Alan was a new stage director, and Felicia Sorel had arranged two of the dances.

Outstanding in the initial cast were Paul Reed as Don Alhambra, Walter Tibbetts as Luiz, William Geery as Giuseppe, Allen Stewart as Marco, Marjorie King as Casilda, Miriam Bentley as Gianetta, Kathleen Killcoyne as Tessa, Frank Kierman and Catherine Judah as the Duke and Duchess of Plaza-Toro, and Anna Handzlik in the brief but important part of Inez. There was also a large chorus and adequate orchestra, conducted with insight by Mr. Daltry.

The audience was sizable and extremely cordial, asking for many encores, including four repetitions of the gavotte, in which Mr. Kierman's dance parody was particularly convulsing. R. M. K.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 of Musical Courier, published semi-monthly at New York, N. Y., for Oct. 1, 1940.

State of New York
County of New York, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Geo. H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the President of the Music Periodicals Corporation, Publisher of Musical Courier, and that the following is, to the best of his knowledge and belief a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and regulations, printed on the reverse of this form, to wit:

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is..... (This information is required from daily publications only.)

Geo. H. Hilbert, Pres.

Sworn to and subscribed before me this 8th day of October, 1940.

(Seal) Harold Sturmer.

(My commission expires March 30, 1941.)

FRANZ ALLERS,

young Czechoslovakian conductor, started his second transcontinental tour with the Ballet Russe de Monte Carlo on Oct. 15 in New York, an engagement which will extend to Nov. 3. Mr. Allers recently returned from a South American tour, where he conducted the entire Argentine and Uruguay seasons during the absence of Efrem Kurtz, who was conducting at the Lewisohn Stadium. The tenor was Mr. Allers' first in South America.

Westchester Opera Association Heard

Program Given at Estate of Mrs. H. Edward Manville, New Honorary President

WHITE PLAINS, N. Y.—The Westchester Opera Association, Mary Fabian, director, presented an operatic concert at Hi-Esmaro, the Pleasantville estate of its new honorary advisory president, Mrs. H. Edward Manville.

Following an invocation by the Very Reverend James P. De Wolfe, D.D., a program of opera music was enjoyed by some 800 listeners. Some promising voices were heard among the soloists: Mary M. Nicholls, Violet Ruffalo, Helen Undersinger, Helen Henry, Lillian McCandless, Edith M. Lehnert, Myron Szandrowski, William Roveen, Paul King, William Hess, Lincoln Newfield, and Jerry Pavel.

Soloists and the Westchester Opera ensemble were heard in excerpts from Carmen, Pagliacci, The Force of Destiny, Rigoletto, and Faust. Miss Fabian was also heard in arias. Elmer Zoller was the accompanist.

Lillian and Jean Rutherford danced with much charm the Invitation to the Waltz. Valya Valentinoff's vivid dancing of the ballet, Jota, and his humorous portrayal of Impressions of the Circus afforded much pleasure. Through this program the Opera Association gained many new supporters. E. H.

Altoona Civic Symphony Starts Season on Oct. 17

ALTOONA, PENNA.—Russell Gerhart, conductor of the Altoona Civic Symphony, opens his twelfth season on Oct. 17, with Karen Olsen, soprano as soloist. The program will include Beethoven's Symphony No. 1 and Prometheus Overture, The Entrance of the Little Fauns by Pierné, and the Wagner's prelude to Die Meistersinger. Other artists to be heard during the season are Jan Peerce, tenor; Eloise Bieber, harpist, and Jorge Bolet, pianist.

Mr. Gerhart has just completed the organization of the Bedford County Symphany, composed of musicians from Bedford and its environs. He plans to give two concerts during the first season.

Passed Away

ALBERT VON DOENHOFF, 60, pianist, composer and teacher, died in New York on Oct. 3. Mr. von Doenhoff had been active in musical affairs in New York for 40 years. He had given numerous concerts and appeared with orchestras and Metropolitan Opera singers. He was secretary of the Musicians' Foundation, an affiliate of the Bohemians of which he had been a member of the board of governors and chairman of the entertainment committee. He also was secretary-treasurer of the Naumburg Foundation, which sponsors young artists and recently was named an honorary trustee of the New Jersey Chamber Music Society. From 1889 to 1908 he was a teacher at the National Conservatory. He made his New York debut in 1905 and had been soloist with orchestras from 1905 to 1915. His widow, three sons, a daughter and a sister survive.

ALBERT FRANZ VENINO, 83, for 38 years professor of music at the University of Washington and noted in the Pacific Northwest as a pianist and composer, died on Sept. 26 in Seattle, Wash.

HORACE A. RUWE, 47, radio tenor, who had appeared in Gilbert and Sullivan works with the late De Wolf Hopper, died in Eastview, N. Y., on Sept. 11. He was known professionally as Jack Parker and as a boy sang in the choirs of St. Thomas and Grace Episcopal churches, New York. His widow and a daughter survive.

ORESTE POLI, 74, Italian impresario and operatic manager, credited with the discovery of Enrico Caruso and Tito Schipa, both of whom had appeared under his management, died on Sept. 11 in Milan.

JESSIE BASKERVILLE DOUTHIT, 75, accompanist and coach, who was associated with many Metropolitan Opera singers in the era of the De Reszkes and Caruso, died on Sept. 19 in New York. Born in Americus, Ga., she was educated in France and Germany and at the age of five won a piano prize, Surviving is her husband and a sister.

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(Continued on Inside Back Cover)

Heard in the Studios

Mrs. J. D. Mehan

Mrs. John Dennis Mehan, established in New York some three decades, had pupils the past summer from twelve states, and one from the Canary Islands, Africa. In her private class from Teachers College, New York, were several who won two points credit for each semester of study with her. Arlene DeFaye, coloratura soprano, has been engaged for thirty-five concerts with Emilia Del Terzo, pianist appearing first at Mecca Temple, New York, on Nov. 17. E. Brent Wood (studying development of the speaking voice) has been appointed executive director of American Committee for Christian Refugees, New York. LeRoy Weil, baritone, gives the first of a series of the Mehan Studio Recitals soon. Mme. Giauque, who teaches in a Western college, gave a recital at Teachers College, New York; all are pupils of Mrs. Mehan.

Ettore Verna

Ettore Verna is now located in his new studios on West Fifty-eighth St., New York. Among artists working under Mr. Verna's direction are Rachel Van Cleve, soprano of Cleveland; Frances Jones, soprano of Little Rock, Ark.; Marie Chieffo, soprano, of Sharon, Penna., who appeared recently with the Youngstown Symphony. Artists from the Verna Studios heard recently with the New York La Scala Opera Company in Brooklyn, N. Y., included Eugene Conley, tenor, as the Duke in Rigoletto, Frederic Jencks, as the Count in Il Trovatore, and Winifred Heidt, as Azucena in the same opera.

Charles Haubiel

The opening musicale of the season at the Haubiel Studios, New York, was held on Sept. 30. Charles Haubiel played excerpts from his recently composed opera The Enchanted Princess; Hura Onuki, soprano, sang One Fine Day from Madam Butterfly, and Felice Haubiel read The Pied Piper of Hamelin with musical setting by Arthur Bergh.

Mr. Haubiel during the summer gave a composition recital at the home of Mrs. William T. Cornell in Twilight Park, Haines Falls, N. Y., assisted by Engelbert Roentgen, cellist and Frederick Handte, violinist.

Jetson-Ryder

Activities of artist-pupils of the Jetson-Ryder studios include appearances at the Glass Hat, of Decita in Spanish songs and dances, and the engagement of Van Johnson, baritone, in the lead of Too Many Girls. Mr. Johnson's entire training has been under the guidance of Jetson-Ryder. Robert Derringer, tenor, has been re-engaged as soloist at Christ Church, New York, Vera Lazarus has been engaged as soloist in St. John's Episcopal Church, Huntington, L. I., Virgina Ralston, soprano, appeared at the Orion Heights Club in August.

Gerhart Re-opens Studio

Russell Gerhart has resumed his violin classes with the opening of a new studio at Altoona, Penna. The opening recital of the season will feature concertos of Bruch, Mendelssohn, Grieg, Mozart and De Bériot performed by artist pupils of the Gerhart Studios.

Elly André Resumes Teaching

After spending the summer conducting courses in Buffalo, N. Y., Elly André has resumed teaching in her New York studios. Mme. André also will teach voice this year at the Henry St. Music School. She has concertized throughout Europe and her pupils have appeared in leading roles at opera houses in Hamburg, Dresden, Zurich, Basle, Monte Carlo and at the Salzburg Festivals.

Among those now working with her are Catarine van Alstyne, dramatic soprano; Dorothy Vetter, contralto, from Chicago; Lili Berto and Mabel Seibels, sopranos.

Sorey Plays Russ Work

Vincent Sorey, violinist, by request for the third time in six months, played Dreams by Elmo Russ over WOR on Oct. 4.

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Eastman School Has Public Music Project

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ROCHESTER, N. Y.—Plans for the public music project of the Eastman School of Music were announced by Dr. Howard Hanson, director, at the opening of the new scholastic year. Dr. Hanson and Dr. Paul White will conduct the Eastman School Symphony Orchestra in four concerts at the Eastman Theatre, and concerts will be given in Kilbourn Hall and in the theatre by the school choir, Dr. Herman H. Genhart conducting.

The school symphony band, Frederick Fennel, conductor, will be heard in the theatre, and the Little Symphony, also under Mr. Fennel, will present concerts in Kilbourn Hall. The school opera department will offer productions both in the hall and theatre under the direction of Emanuel Balaban and with Nicholas Konraty as stage director. The majority of the concerts will be in part broadcast over NBC networks.

The Eastman School American Composers Concerts will be opened by a symposium of six sessions in five consecutive days during which Dr. Hanson will conduct the Rochester Civic Orchestra in rehearsals of a number of new, unpublished scores by native composers. From these rehearsals a program will be selected for later presentation and broadcast. Public concerts will follow and five evening performances will be given during the annual music festival.

The Milestones in the History of Music radio program again will be heard over NBC networks and will enlist the four major school ensembles, the opera department and choir, small ensembles and soloists. Dr. Hanson is the director and speaker at these broadcasts, the various organizations appearing under their own conductors. Last season more than 2,500 copies of the bulletin consisting of annotated programs of its performances, prepared by Harold Gleason, of the school musicology faculty, were mailed in answer to written requests from listeners. The symphony orchestra, choir and band share with the Rochester Philharmonic Orchestra, José Iturbi conductor, a continuous series of Thursday evening broadcasts during the season. In all these broadcasts Station WHAM in Rochester cooperates with the school.

It is expected that in the spring the Eastman-Rochester Orchestra will for the third time make records of American music for RCA—Victor. The second album of such records, recorded in May, is shortly to be released.

E. Robert Schmitz Holds Classes and Recitals

As evidence of his belief that summer master classes are increasing, E. Robert Schmitz, pianist-pedagogue, cited his own experience this summer. More than 50 attended his classes at Oakland, Calif.; 97 were registered at the Institute Pedagogic in Montreal, and more than 50 attended his lecture series in Toronto, making in all more than 200 students for his summer activities.

Several of Mr. Schmitz' pupils will be heard in New York this season; Eugene Gash, young colored pianist, who gave a Town Hall recital on Oct. 8 being the first.

Mr. Schmitz recently concluded a series of recitals at Tuxedo Park, N. Y., and shortly starts an active season including re-engagements for the fifth time as assisting soloist with both the St. Louis and Cincinnati orchestras.

Alice Brookfield in Debut

Alice Brookfield, pianist from Jonesboro, Ark., gives her Town Hall, New York debut program on Oct. 30. She has studied at the Institute of Musical Art and with Frank Mannheimer.

(Continued from inside front cover)

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HOLLYWOOD

New Resident Opera Company Begins Season With Novel Productions

(*Continued from page 4*)

its faults, they were of minor caliber, due principally to youth and comparative inexperience and should be eradicated easily were the company to become firmly and permanently established. At least the faults were not those of portly and unsightly bodies, or of worn-out voices of passe stars bolstered by managerial ballyhoo.

New Ideas in Staging

Tradition in staging was neither slavishly followed nor unnecessarily jettisoned. It was utilized when desirable for effects, and discarded when results could be obtained by simpler or modern means. There was no semaphoring.

The Pagliacci first act was played as before a small town theatre, with a ticket booth at the side; the second act was the interior, with the stage center and "auditors" (chorus) as in wings at the sides, permitting the real auditors a full view of what goes on.

Bonnie Emerie was a charming and vivacious Nedda, giving the role such verve as to keep it the focus of attention throughout, while David Laughlin as Canio, David Hamilton as Tonio, Glen Bard as Silvio, and Gene Curtsinger as Beppe rounded out the competent cast. An innovation was having the Prologue sung not by Tonio, but by an additional character portrayed by Robert Brink, who won applause for his rendition.

In the Faust scene, Nadine Connor was a delightful Marguerite, receiving a well deserved ovation for her Jewel Song, with Blanche Phillips as an admirably humorous Martha, David Laughlin as a romantic Faust, and Robert Brink as a saturnine Mephistopheles. The presentation has the cooperation of the WPA orchestra and chorus, the former supplying excellent support and the latter providing robust participation.

Music in New Films

The press review of Angels Over Broadway (Columbia) showed an admirable musical score by George Antheil, who achieved excellent harmonic effects utilizing only a small orchestra. He anticipated sequences by prior use of music to prepare the minds of the auditors in a manner which smoothly bridged abrupt changes of scene.

Dulcy (M-G-M) held some ingenious musical touches by Bronislaw Kaper, who introduced his themes efficaciously under the main titles, so that later use of them held reminiscence value. There were some deft musical touches by M. W. Stoloff in Joe E. Brown's So You Won't Talk (Columbia).

Interrelation of Arts Urged by Curci

Art and music shook hands Sept. 29 at the first showing of a new painting, Serenity, by the well-known Hungarian artist, Geza Kende, at the Hollywood voice studio of Gennaro M. Curci. Mme. Curci, an actress of note on the Italian stage, posed as the model. "I believe that more attention should be paid to the interrelation of the arts," Curci declared. "Artists and musicians are too inclined to follow their own paths, each oblivious of the other, regardless of the fact that these paths are parallel.

"If artists and musicians would come together more often, they would find the contact mutually beneficial. Many ideas would be highly stimulative, when expressed in a different medium."

Curci himself, though long noted as a voice teacher and formerly an opera singer, is an amateur artist of ability. Many of his friends possess paintings which he has executed in his spare hours.

During the coming season, the Curci Workshop will again produce several operas. At present under consideration is Donizetti's Don Pasquale.

Hollywood Jottings

Hugo Strelitzer has been commissioned by the Chicago Civic Opera to prepare a group from the Hollywood Bowl chorus to augment the Chicago organization. The singers chosen are Eva Samet, Lina Zukin, Valdemar Ganke, Alexander Julian, Arnold Knight, Louis Lusich, John Radic, Joe Sullivan, Albert Cranston, Saul Silverman and Max Tiger.

* * *

A new chamber music group, the Gable Hollywood String Quartet, has been rehearsing together since August and plans a debut concert in November. The players are Max Gellert, Joseph Oroop, Isaac Cherniack and Albert Rosenthal.

* * *

Charles Wakefield Cadman was soloist in his own Dark Dancers of the Mardi Gras at the ASCAP Festival at the San Francisco Fair on Sept. 24. He has returned to Hollywood to make his permanent home in the vicinity, following a creative summer at the MacDowell colony.

* * *

The Los Angeles Oratorio Society, official chorus of the Philharmonic Orchestra, is offering this season the second $200 scholarship given by Mrs. Edward A. Strong, to be awarded for the most promising voice in the group, the winner having the privilege of choosing his own teacher. Rehearsals have already started for the 28th season of the Society, now under the presidency of Frances Stults Campbell.

* * *

The Mozart Triple Piano Concerto was played by Barbara Moffett Patton, Edna Schinnerer and Rita Berkenkamp, and the Rimsky-Korsakoff Concerto in C sharp performed by Dorothy Judy Klein with two piano accompaniment by Ruth Leibow and Billy Mills, at the Long Beach studio of Ethel Willard Putnam on Sept. 29.

* * *

The style and interpretation of the young artists who appeared in William Bachenheimer's studio recital Sept. 21 proved particularly commendable. Participating singers were Doreen Tryden, Wilson Curtis, Tom Lockhart, Lorraine Saffren, Johnn Palmer and Phyllis Lockhart, as well as two promising children, Shirley Claire and Marietta Meyers. Bachenheimer prefaced the recital with an interesting talk on vocal art.

Betty Lou Hughes has just completed a concert waltz in bravura style. Her first published compositions were written at the age of 12, and now, at 17, she is working with Abby De Avirett with the intent of a concert piano career.

* * *

In order to learn more about motion picture technique, Susanna Foster manages to see three pictures a day in projection rooms at Paramount. Added to this, the young singer attends classes four hours daily, takes a dancing lesson and a singing lesson from her vocal teacher, Gilda Marchetti.

* * *

Olive Ponitz, dramatic soprano from the Russell studios, will be heard in Aida and Der Rosenkavalier in the forthcoming season of grand opera in San Francisco and in the latter opera when presented in Los Angeles in November. Miss Ponitz, who has studied with Florence Russell for seven years, has sung for two seasons with the San Francisco company.

Another Russell pupil attracting attention is Nita Rothman, who recently made impressive appearances with the Los Angeles "Pops" Orchestra directed by Manuel Compinsky, and at the Laguna Beach Festival of Arts. She has been engaged for the High Holidays at Sinai Temple.

R. D. S.

San Diego Hears 15-Year-Old Pianist

SAN DIEGO, CALIF.—Agnes Niehaus, 15-year-old pupil of John Crown, head of the piano department at the Southern California Institute of Music, gave the opening recital at the school on Oct. 2. The young player, who recently won a first prize award in the Young Artists competition at the Golden Gate Exposition, was heard by a capacity audience and proved a stimulating and technically deft player.

Her program included the 11 bagatelles of Beethoven, given a diversified reading; Schumann's Symphonic Etudes, played with romantic fervor; a Chopin group, delivered with assurance and digital aplomb; two preludes of Shostakovitch; Debussy's Reflections in the Water and the 12th Hungarian Rhapsody of Liszt where her brilliant technic had ample room for display.

This was the first in a series of recitals to be presented this season at the Southern California Institute of Music, Enzo Pascarella director.

N. J.

CARROLL GLENN,

violinist, will give a New York recital in Town Hall on Nov. 7. Following this appearance, Miss Glenn leaves for a Southern tour, filling engagements in West Virginia and South Carolina during the remainder of November.

Curtis Institute Begins Its 17th Season

PHILADELPHIA.—Curtis Institute of Music began its 17th season on Sept. 30. The only new member of the faculty is Daniel Bonade who succeeds Robert McGinnis as clarinet instructor. A former member of the Philadelphia Orchestra, Mr. Bonade taught at Curtis from 1924 to 1928. Now solo clarinetist of the Cleveland Orchestra, he was guest artist with the NBC Orchestra, under Toscanini on the South America tour.

Dr. Randall Thompson, director, addressed the students at the opening assembly.

The October list of recitals at the Institute includes Joseph Bonnet, guest organist, in an all-Bach list; Shura Cherkassky, Jorge Bolet and Sidney Foster, graduate pianists. The third annual series of historical concerts began with a program of Purcell and Bach and will include programs of Mozart, Haydn, Schubert, Beethoven, Brahms, French chamber music and contemporary American composers.

In November Henri Temianka, graduate violinist, will give a recital and the first of four operatic programs will be given by students directed by Dr. Hans Wohlmuth. On Nov. 16 the weekly broadcast series will start.

Katherine Bacon in Town Hall Recital on Oct. 26

Katherine Bacon, pianist, who was soloist at the Worcester Festival in a performance of the Beethoven Concerto No. 4 in G Major, will be heard in recital in Town Hall on Oct. 26. Last season Miss Bacon gave a series of recitals there, presenting all the piano sonatas of Beethoven.

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DOROTHY BACON,

contralto, will appear in concert in Painesville at Lake Erie College on Nov. 17 and in Indianapolis with the Maennerchor on Feb. 8; also throughout New Jersey and in New York

Peabody Awards Scholarships

BALTIMORE.—Sixteen states are represented among the winners of scholarships just awarded at the Peabody Conservatory of Music. Competitive examinations were conducted by members of the faculty.

The successful candidates will receive in addition to their major, instruction in supplementary classes and must at the end of three years give a public recital.

The various scholarships granted and the winners were:

THREE-YEAR SCHOLARSHIPS: Peabody Viola Scholarship, Kenneth Creamer, Baltimore; Peabody Composition Scholarship, Walter Summer, Hyattsville, Md.; Peabody Organ Scholarship, No. 1, Richard Dirksen, Freeport, Ill.; Peabody Organ Scholarship, No. 3, Milton Hodgson, Gainesville, Fla.; Tiffany Voice Scholarship, Frank Whitmore, Reisterstown, Md.; Snellenberg Voice Scholarship, Elsa Elya, Dundalk, Md.; Tiffany Piano Scholarship, Edward McGill, Newcastle, Penna.

ONE YEAR SCHOLARSHIPS: Bassoon, Frank Tucker, Wilmington, Del.; clarinet, John Maxwell, Baltimore; flute, John Burgess, Baltimore; horn, Hans Fisher, Detroit, Mich.; oboe, Raymond Kolman, Baltimore; trombone, Leonard Kamenetz, Baltimore; trumpet, Clifford Corbin, Mt. Ranier, Md.

ONE YEAR AWARDS: Horn, Leigh Martinet, Baltimore; oboe, Margaret Wilson, Philadelphia; violin, Elmer Setzer, Jacksonville, Fla.; Howard Blackly, Washington, D. C.; cello, Naomi Siovin, Baltimore; Helen Willey, St. Augustine, Fla.; composition, Terrence Palmer, Harrisburg, Pa.; organ, Eugene Frey, St. Paul, Minn.; voice, Robert Beam, Baltimore; Alice Eccleston, Stemmers Run, Md.; Dorothy Grosberg, St. Louis, Mo.; Doris Hassler, Pittsburgh; Henry Krumrein, Baltimore; Martha Larrimore, Cloverport, Ky.; Chloe Owen, Chattanooga, Tenn.; Mary Sondey, Wilmington, N. C.; piano, Frances Kressin, Washington; Ruth Shepsle, Washington, and Arlette Tetu, Baltimore.

Peace Hymn by Thomas P. Mock Has Many Performances

A new peace hymn, Hail, Prince of Peace, by Thomas Patton Mock, published by Broadcast Music, Inc., was featured on six sacred and secular programs at the New York World's Fair on Sept. 8, proclaimed by President Roosevelt as a national day of prayer for world peace. The author-composer sent the first copy, autographed by himself and bound and stamped with a gold cross, to the President. The number was sung at the beginning and close of the noon broadcast from the Temple of Religion by the choir of the First Presbyterian Church of Newtown, under Rhys Morgan, former tenor of the Chicago Opera. The 70-voiced choir of the Twelfth Reformed Church, John Muniz, director, sang it at the vesper service and at the close of the day in the Fair temple. At the Florida pavilion it was sung by the Orange Blossom Quartet, and later was played on the carillon atop this pavilion. The hymn opened the organ recital of Virginia Carrington Thomas in the Garden of Security, and was requested several times at the organ program in the International Business Machines Building.

Mr. Mock's score had its first hearing on Easter Sunday, broadcast by the Byzantine Choir of Holy Trinity Cathedral, New York. The General Motors Glee Club, under Lowell Beveridge, presented the work at its spring concert. Two days later it was used at the Methodist General Conference in Philadelphia, under James R. Houghton.

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Music's Aid In National Defense Urged

(Continued from page 3)

musicians are not available was offered in a resolution by the board. The members urged state presidents and their clubs to supply information on the type of musicians their states and communities can use.

Backs Pan-American Accord

The board also voted full support to the efforts of the Federal Department of State "to insure friendship and understanding with the other Pan-American countries through the extension of cultural relations," asking increased use of musical interchange to promote neighborliness and good will. It is felt that this may result in a widening of opportunities for artists and composers of both continents.

The board asserted its intention to spend "all its legislative strength to insure the improvement of the quality of musical instruction in the United States" and urged the creation of the office of state supervisor of music in all the 39 states where such does not exist. The board anticipates a threat to forming and maintaining balanced orchestras with approval of more scholarships for students of violin and other stringed instruments.

Mrs. Vincent Hilles Ober, Norfolk, Va., president of the Federation, pleaded for the building of a cultural as well as military defense, saying "It is the duty of citizens to see that no curtailment takes place in budgets which would exclude support of music in churches, symphony orchestras, music education in schools, and chamber music in the home. Music can do more than any other force to keep us normal," Mrs. Ober declared.

Mrs. Helen Harrison Mills, Peoria, Ill., urged the federation to aid in bringing about hemisphere solidarity by extending "its musical contacts with South American countries," suggesting that musical clubs present their music in programs, and also that a crusade be undertaken by the 5,000 clubs of the federation to promote loyalty to American ideals through music.

Insistence of a college degree as a requirement for music supervisors in schools was opposed. "It is shortsighted," said Mrs. Guy P. Gannett, Portland, Me., vice-president for the eastern region and national legislative chairman. "If that sort of legislation is obtained, Helfetz, Zimbalist and other such fine artists, supreme in their field of music, would not be permitted to teach in the schools."

Plan Trophies for Film Music

It was disclosed that the most spectacular event of the federation's biennial convention in Los Angeles, June 18-25, 1941, will be presentation of trophies for major achievements in musical film composition and background scores for other pictures. Noted artists will participate in the presentation ceremonies in Hollywood Bowl; a pageant of nations will be staged, and music of the Americas will be featured.

At the Milwaukee meeting, the first chapter of the past presidents' assembly was organized, with the following officers: Mrs. H. L. Nunn, president; Mrs. John LeFeber, vice-president, Martha Quast, secretary.

With 250 members, Janesville, Wis., was named the largest junior music club by Mrs. Etelka Evans, Cincinnati, national junior counsel. Total junior federation membership is now 60,000, an increase of 10,000 over last year.

Meetings of the board were held at Hotel Pfister and covered four days of activities. The program chairman was Mrs. Edwin Chapin Thompson, Madison, Wis.

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Ish-ti-Opi to Give Indian Songs and Dances at Recital

Indian songs and dances, presented in the full regalia of the Choctaw Indian, will be given in Town Hall on Oct. 26 by Ish-ti-Opi, native baritone. Some of these numbers were performed by Ish-ti-Opi for the King and Queen of England during their visit to President and Mrs. Roosevelt.

Weissmann to Open N. J. Season

ORANGE, N. J.—Dr. Frieder Weissmann will conduct the New Jersey Symphony Orchestra at the initial concert of its 19th season in the high school auditorium here on Oct. 21. Hilda Burke, Metropolitan Opera soprano, and James Melton, radio and concert tenor, will be the soloists. The concert will be repeated the following night at Mt. Hebron Jr. H. S., Montclair.

Studio Club Resumes Concerts

Benno Rubinyi, pianist, inaugurated the season of concerts at the Studio Club, New York, on Oct. 11. This afternoon (Oct 15), Vernon d'Arnalle discusses Wagner's Die Walküre.

HARRIET EELLS, mezzo-soprano, and ARPAD SANDOR, pianist, with "Kuchen," before a recital given by the two artists at the Bread Loaf School of English in Vermont. Miss Eells will sing a Sunday matinee program at Town Hall, New York, on Oct. 27.

JOHN CARTER in Central City, Colo., where the Metropolitan Opera tenor took the romantic lead in this summer's revival of The Bartered Bride at the annual season of the Central City Opera House.

New School Adds Courses in Chorus and Ear Training

Two innovations in the way of music courses are being offered at the New School for Social Research, New York. One is the New School Chorus, organized by Jascha Horenstein, and the other is a new approach to ear training, a lecture-workshop course by Dr. Ernst T. Ferand. Dr. Ferand also will give piano improvisation and creative key-board harmony at the school.

The newly organized New School Chamber Orchestra, directed by Otto Klemperer, Rudolf Kolisch and Thomas Scherman, will give a series of eight fortnightly subscription concerts on alternate Wednesday evenings at the New School Auditorium beginning Oct. 16.

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